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FEBRUARY, 1961

VOL. XIII NO. 2

"JONESY"

(See Page 9)

The Official Magazine of SQUARE DANCING

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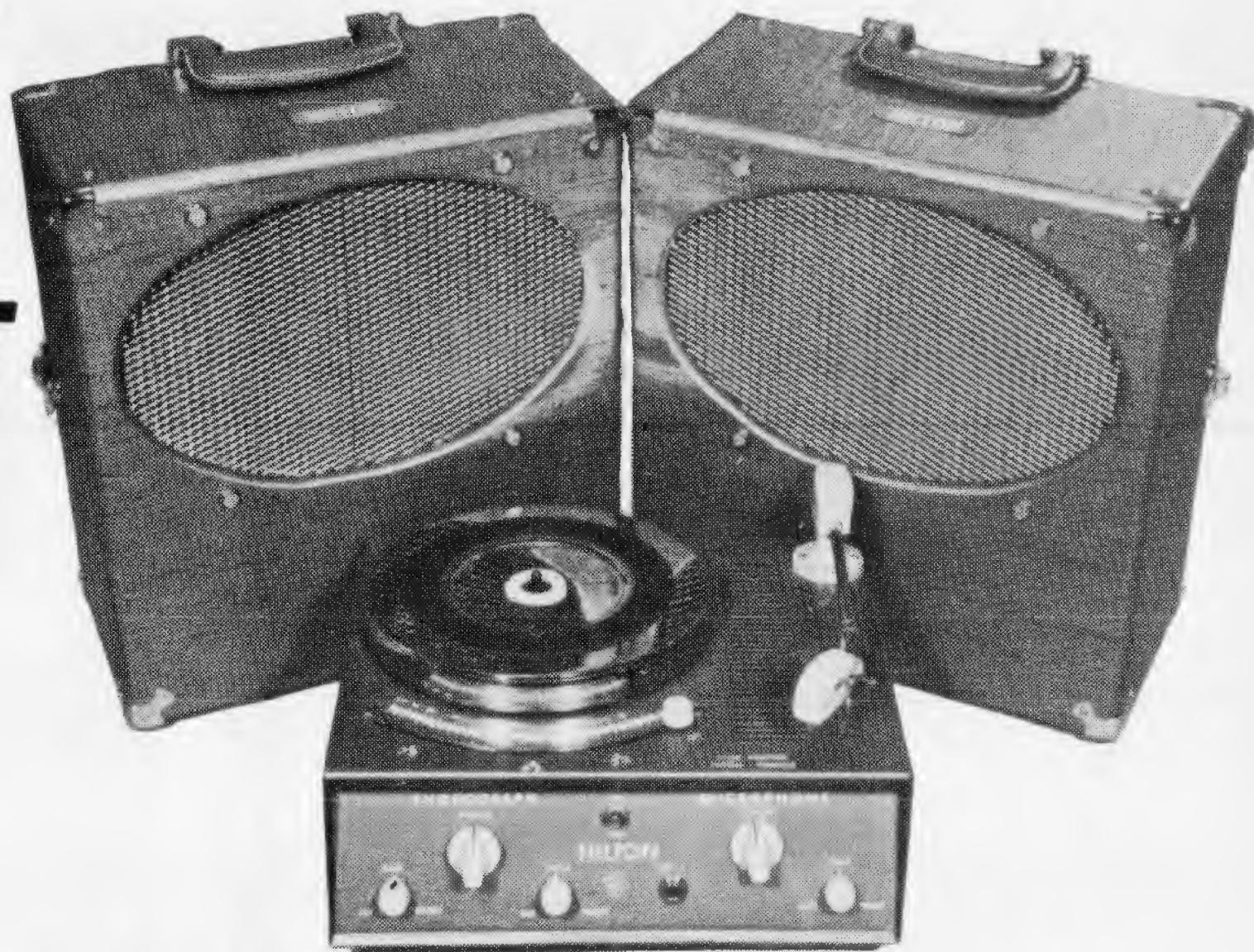
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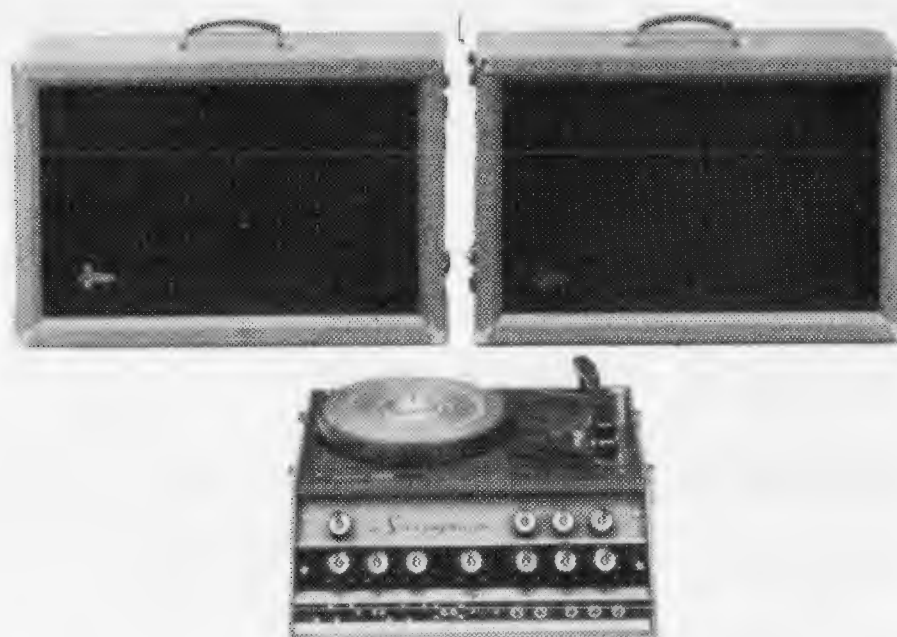
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- Feb. 4—Spinning Wheel Jamboree
T. Jefferson School, Baltimore, Md.
- Feb. 10-11—9th Ann. Round Dance Festival
Rice Hotel, Houston, Texas
- Feb. 11—South Dakota Federation Festival
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- Feb. 12—Palomar Assn. 10th Ann. Fest.
Community Center, Oceanside, Calif.
- Feb. 12—Matinee Roundup Clinic
Prudential Bldg., Salt Lake City, Utah
- Feb. 18—7th Ann. Star Allemander Jamboree
Shrine Audit., Billings, Mont.
- Feb. 18—Special Guest Caller Dance
Natl. Guard Armory, Lawton, Okla.
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Fresno, Calif.
- Feb. 26—Callers' Series Dance
Civic Audit., Omaha, Nebr.
- Mar. 3-4—13th Ann. Festival
Needles, Calif.
- Mar. 4—2nd Boots & Calico Jamboree
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- Mar. 23-25—2nd Ann. Spring Festival
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- Mar. 24-25—14th Ann. Aggie Haylofters' Fest.
Stud. Un., Colo. St. Univ., Fort Collins, Colo.
- Mar. 26—Callers' Series Dance
Civic Audit., Omaha, Nebr.
- Apr. 14-15—Spring Square Dance Festival
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- Apr. 14-16—3rd Ann. Buckeye State Conv.
Sports Arena, Toledo, Ohio
- Apr. 15—4th Ann. Savannah Square Up
DeSoto Hotel, Savannah, Ga.
- Apr. 22—No. Cent. Okla. Dist. Festival
Arkansas City, Kansas
- Apr. 22—So. District Spring Festival
Civic Audit., Ardmore, Okla.
- Apr. 28-29—Toronto Square Dance Conv.
Royal York Hotel, Toronto, Ont., Can.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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TABLE OF CONTENTS

SPECIAL FEATURES

- 12 Basics 21 Through 30 Revised
- 22 What Are They Wearing?
- 56 How the National Came To Detroit

REGULAR FEATURES

- 5 Square Dance Date Book
- 6 From the Floor
- 9 As I See It, by Bob Osgood
- 15 Dancer's Walkthru
- 19 Style Series: Forming Contra Sets
- 20 Style Series: Broken Sixpence
- 24 Americana: The Buffalo Skinners
- 25 Round the Outside Ring
- 29 Workshop
- 43 Caller of the Month: Angus McMorran
- 47 Paging the Roundancers:
Jerry and Midge Washburn
- 52 Experimental Lab: Single Wheel
- 62 On the Record

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

. . . I moved here to the San Fernando Valley from New York State and since my husband and I have been here we have danced many nights at clubs in the Valley. Several times I have heard people say that they have gained five or ten pounds since starting to square dance. My husband and I have also gained weight.

Back home our clubs served coffee "and" only at special parties but we find that almost every club out here serves every time they dance. No wonder we are gaining weight, especially when we top off the evening by getting together with other couples and going out after the dance for more coffee "and" . . .

I'm wondering if lots of dancers had to go on a special diet or did they have to quit dancing to get back to their normal weight? . . .

Opal Cohen
Sepulveda, Calif.

Dear Editor:

. . . We look forward eagerly to each new copy of Sets in Order and refer to the back issues constantly. At least one copy seems to be standard equipment at our weekly dances.

Mary Johnson
Chicago, Ill.

Dear Editor:

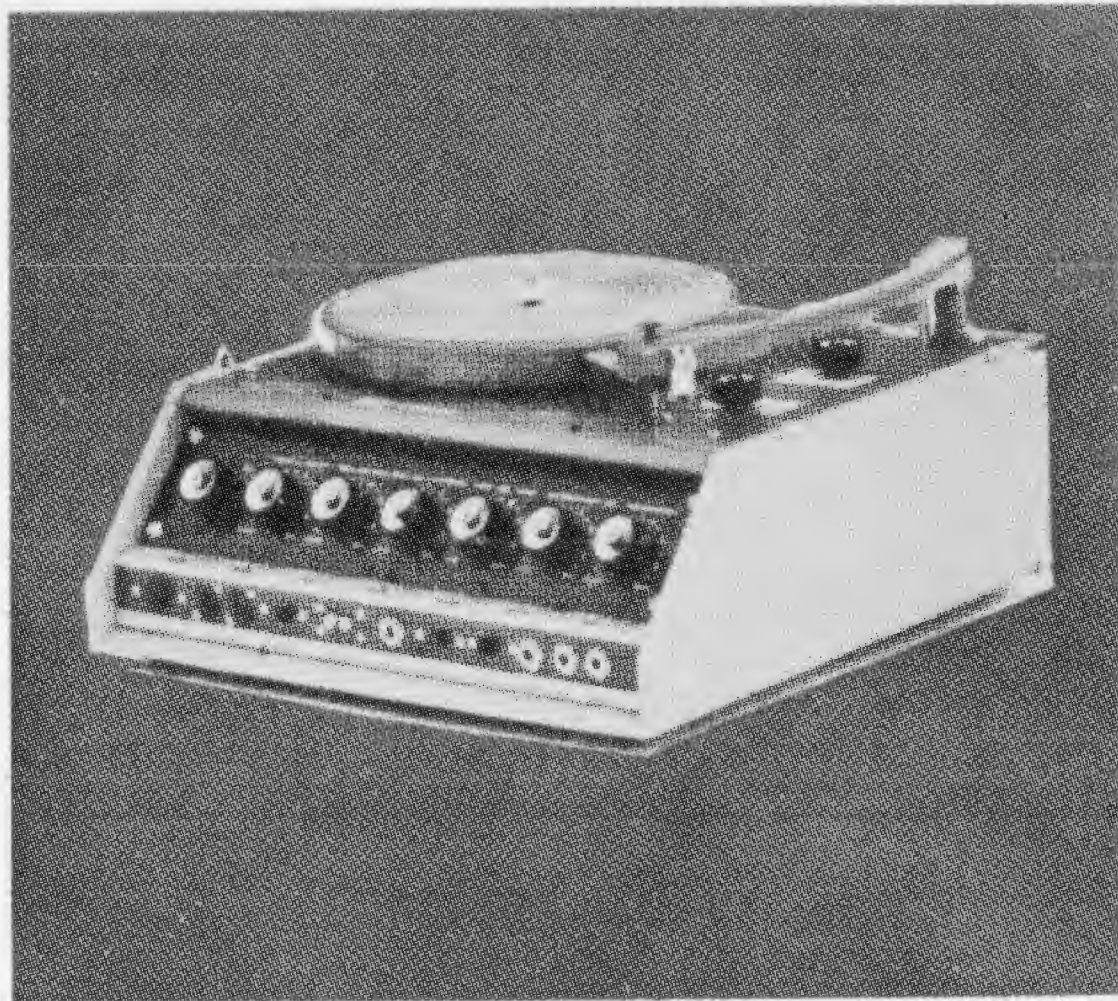
. . . On gum-chewing at square dances. You ain't seen nuthin' yet. The other night I was knocked 'way off beat by seeing my opposite performing with BUBBLE GUM. Believe me, there's nothing more disconcerting than meeting your opposite for a right-and-left thru and having her explode a gum bubble in your face.

Clarence Metcalf
Sharon, Mass.

Dear Editor:

. . . We are concentrating right now on round dancing and have learned quite a few. We do not mind too much learning some that probably

(Please turn to page 38)

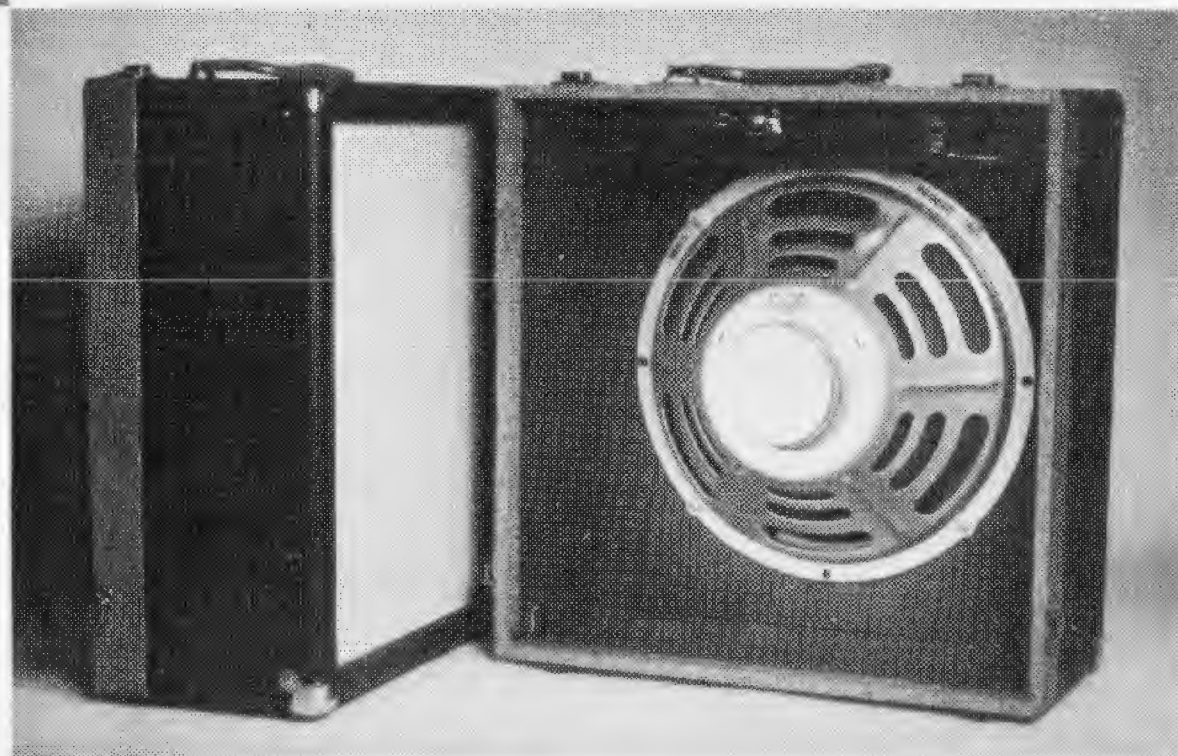


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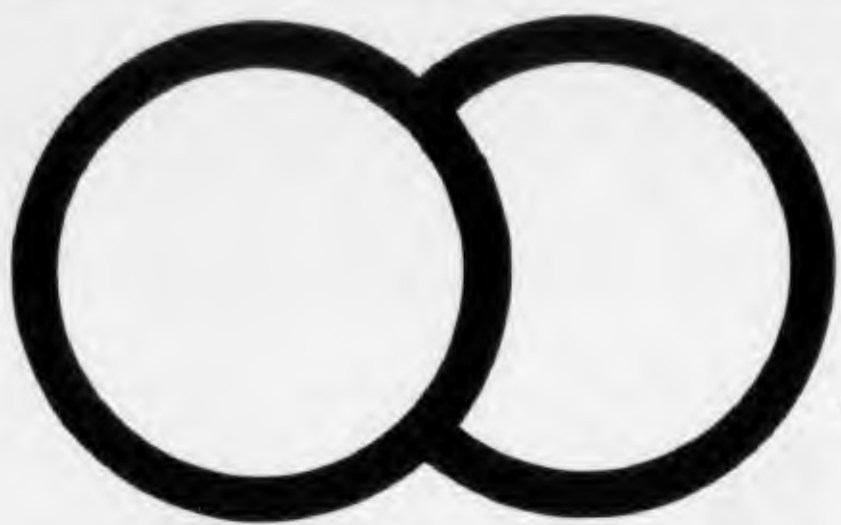
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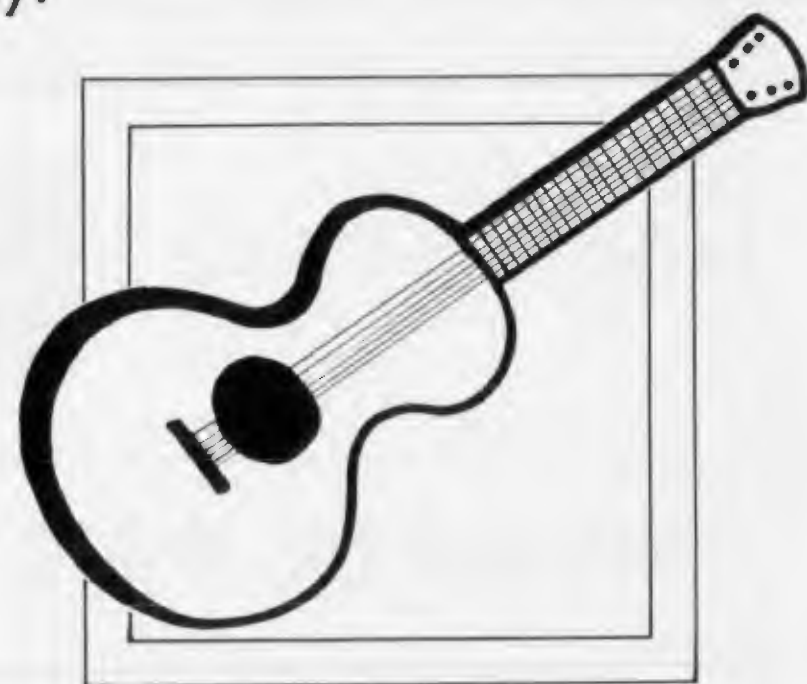
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AS I SEE IT

bob osgood

February 1961

TO US THERE IS ONE MAN who seems to personify completely the American square dance caller of today; that individual is California born, easy talking, good natured and comfortable, Fenton Jones.

Probably no man ever born with the last name of Jones ever escaped being called "Jonesy" but somehow in this case the nickname is a perfect fit.

Jonesy was the first genuine, no foolin', honest-to-goodness square dancing pro we ever met. Back in the war days (not Civil, son) we were scrounging around for "new material" to replace the single working versions of Bird in the Cage and Grapevine Twist that had been worked to death. The few callers who were in our area at the time all told us: "If you want dances — go and see Jonesy."

That was back in the time when a new call was the personal property of the individual and no amount of sweet talk was about to part caller from his call.

We remember our first visit to one of the groups where Jonesy was calling and how, despite severe misgivings, we went up to him between tips and asked if he minded if we made occasional notes. (We didn't *always* ask permission but in this case it seem the proper thing to do.) "Heck," we remember him saying, "you don't have to make notes. Take my notebook and copy down what you need."

We might mention right here that in those days before callers' association notes, square dance magazines, records or books, a caller's little black notebook was his richest possession. It has been said of some of the old timers that they would sooner leave their house unlocked, leave money out on the dresser or lose valuable papers than let that notebook of calls go unguarded for a single minute. Anyway, this act of generosity on the part of this fabulous person (who hardly knew us from Adam) has

been a high point in our memory for many years.

Jonesy *looks* and *sounds* the way a caller "should." It's obvious that this is the opinion of quite a few motion picture directors and record producers who have seen to it that this western-appearing, relaxed-speaking individual has been featured in more movies, in more television performances and on more records than any other caller in the business. (He's been in Fox, Columbia and Monogram pictures, on the General Electric Theater, Halls of Ivy, Bonanza, Warner Bros. and MGM television shows and has recorded on the Black and White, Imperial, Capitol, MGM, Mastertone and C. P. MacGregor record labels.) Despite all of this Jonesy is without a doubt one of the best representatives of the true *friendly spirit* that we have in square dancing today.

The fact is that Jonesy *wears well*. A top notch caller 15 years ago, he's still on the top of the pile today, and chances are he'll be enjoyed in the true sense of the word for a long time to come.

What's the secret of such continual popularity?

For one thing, he's just himself. Sincerely himself. As the trends of square dancing have changed he has wisely kept abreast of improvements but has also retained enough of the basic groundwork of the activity to remind folks that square dancing is not a fad. Square dancing is a great part of his life and no devotee of the activity has been more dedicated to its perpetuation.

Someone once gave Fenton a bit of advice which he's never forgotten. "Jonesy," this friend said, "if you want to become a successful caller *never* change the size of your hat band!"

Jonesy never has.

We like to think that if there were enough Jonesy-type individuals around today — callers who saw the importance of the local square dance picture in classes and clubs in their own

areas, and who were interested not so much in their own significance as they were in the continuance of the activity — that we would have a mighty good insurance policy on the future of American square dancing.

To Fenton "Jonesy" Jones then, our *cover man* for February, we dedicate this issue.



Project for '61

ON THE TOP OF THE LIST of our "Why can't something be done" department is the subject of instruction and call sheets that come furnished with singing calls and round dance records. With somewhere in the neighborhood of thirty different companies actively producing records for the hobby today it's sad to note that no two seem to agree on the most suitable method of presenting written descriptions of the recorded material.

Over the years keen competition in the record business itself has done much to improve the quality of the records. Apparently the square dancing public will no longer buy *every* record that comes out — just because it's available. The caller-teacher-dancer today spends more time in checking records before he buys and those dances that lack the necessary appeal that results from well-planned creations just don't sell!

In most cases however while the quality of the records may be going up, the quality of the all-important instruction sheets — often termed the necessary evils of the trade — seem to be taking a down-hill slide. The trouble lies in several places. First there is apparently little or no agreement on the format, the actual appearance of the sheets themselves. The size of the paper varies from 8½" x 13" on some, down to 6½" x 8" on others, with three or four variations in between.

The actual printing runs the gamut from professional press work on down to the most difficult to read blurred mimeographing. Some companies use regular set type for their copy but the majority use typewriter. In a few instances, for some unexplainable reason, the typist has adopted the habit of using all capital

letters with the result that the text is all but impossible to follow. Some of the sheets are punched for standard notebooks, while a few seem to be punched for no notebooks now available on the market. The majority are not punched. This would seem to indicate that many companies fail to realize that these sheets become part of a caller's and dancer's permanent dance file.

An even greater problem arises from that portion of the material appearing as instruction or explanation. Most noticeable is the almost complete lack of uniformity in presenting the calls and descriptions. In the case of the singing calls some companies run through the calls interspersing indented instructions for the more difficult maneuvers. Others present the entire call and then add a paragraph or two of description. A few list only the barest call and no description. Occasionally the printed calls are so changed from the dances as they appear on the called record that they are of little real value.

Of all the evils, however, none is more noticeable than the lack of adherence to some standard of spelling and nomenclature. One often gets the feeling that the dances are not proofread before they appear in print. In the case of round dances the writeups are often obviously done by inexperienced persons who lack a fundamental knowledge of a standard method of preparing the copy. In singing calls the calls themselves are sometimes incomplete or completely misleading.

Actually, the record companies and dance composers are doing themselves a great injustice by overlooking this phase of their business. The average record purchaser all too often gets discouraged when he tries to understand a dozen different types of instruction sheets. It *should be* a simple task to come up with a standard form of insert that all companies could adapt and, by adapting, benefit the activity as a whole.

First of all, we'd like to see a standard page size for all instruction sheets. This could be one of a number of different sizes as long as it would adapt itself to a regulation notebook.

Second, we recommend a format that could be adopted by every company where the important information such as the title, author, type of dance, key, tempo, etc., could be listed in a uniform manner and referred to quickly.

Third, we'd like to suggest a type arrangement (for either typeset or typewriter) that would be easily readable, that would distinguish between actual call or cue and the description, and that would be most helpful to the caller and teacher.

Last, and perhaps most important, we feel that much could be accomplished if the descriptions would be carefully checked over and proof-read before they are printed. Calls should appear as nearly as possible as they are on the called record. Rounds and squares alike should adhere to a terminology and in a form that could be followed in all cases in the future. Spelling and use of terms should follow some standard and be the same in all descriptions.

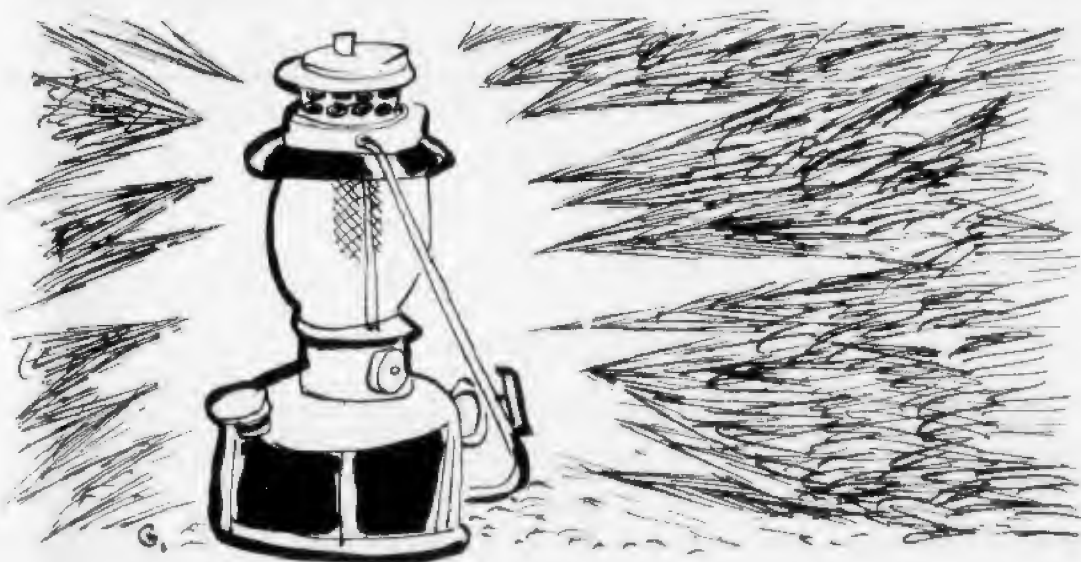
If all of this can be accomplished the respect and appreciation for the recording companies will be elevated immeasurably. Undoubtedly, this will mean a bit of compromising and some give-and-take on the parts of the various labels but the results should mean increased sales and that, we understand, might be reason in itself for the companies to take action.

All readers who would like to contribute ideas for a standard form of singing call (also contra and quadrille) and round dance instruction sheets are invited to send them to us here at Sets in Order. We, in turn, will try to combine the best features into a workable form and present the suggestions to all of the square dance recording companies in hopes that some material improvement will result.

Take a Look Around

HEADLINES in the November 25th issue of The Houston Press overshadowed all other news including the birth of President Kennedy's son. They read: *Square Dancers Save Family From Fire*. According to the story "A young mother and her three children may owe their lives today to the decision of their next-door neighbors to go to a square dance." The story told how the Bill Matulas of that city, coming home late from a square dance, detected a fire next door to their home, were able to awaken and evacuate their neighbors and help set up a fire-fighting brigade until firemen arrived. . . . Our hearts go out to the square dancing friends and relatives of three who passed away in scattered parts of the

world last December. Pat Keller was a new and enthusiastic square dancer in Torrance, California. Six months ago she became a stewardess with United Air Lines and just a week before Christmas lost her life in the collision of two aircraft in a snow storm over New York City. Alan Blackwell one of the pioneer teachers and callers in Sydney, Australia passed away on December 11th. Alan's contributions to the growth of square dancing in his country and his endless hours of instruction dedicated to the teaching of blind children will long be remembered. Little Shirley Ann, daughter of Maxine and Glenn Zent, square dancers of Phoenix, Arizona, was killed on Christmas day when she fell from a tree. . . . Windsor Records is the most recent to join the switch to flips. Having experimented once or twice in the past they plan a regular program for the future. . . . Sets in Order Records, who not long ago decided on a trial period for flips, came out recently with an innovation designed as a boon to round dance teachers and dancers. Based on the observation that a great many of today's round dance records were purchased for one side only, the label spent considerable time and planning in making the flip side equally valuable. As the first in a series of experiments, a recent round dance release on the Sets label features the round in its accepted form on one side and a teaching breakdown on the other. Utilizing a series of separate grooves the dancer or teacher may select any portion of the dance he wishes to teach or review and may refer to that portion of the music *immediately* without having to play the entire record from the start. . . . Incidentally, response was so great on the plea for names and contacts on callers' associations that we have been asked to put out the same call for dancers' associations. So S.O.S. — please send us the name and contact of the square dancer or round dancer group in your area. Thank you.



For the Hi-Frequency Dancer

BASICS 21 through 30

With the assistance of callers and associations across the country this 1961 revision of the original list of basics 21-30 has been prepared. In considering the groundwork basics (1-20) it was decided that the order and content of this list was proving satisfactory and that no revisions would be suggested at this time. In the list that follows the first six basics found considerable acceptance during the year just past. The final four basics are those that have been with us for many years and though they perhaps do not meet the requirements for the first twenty, they are not yet ready to be assigned to the **traditional** list. The yearly revision of this list is in keeping with the policy of maintaining the total of 20 plus 10. When new movements are accepted as basics, older movements which have not proven too popular will be dropped.

(21) Bend the Line: Line with an even number of dancers breaks in the middle and the ends move forward while the centers move back until both halves are facing.



Bend
the
Line

(23) All Eight Chain or Chain All Eight: Dancers give right hand to any designated person, move past, give a left hand to the next and 3/4 Courtesy Turn her in place to face the set.

(24) Eight Chain Thru: With four couples lined up across the floor, two are on the outside facing in while the two on the inside are back-to-back, each one facing an outside couple. Couples on the inside do a Right and Left Thru movement by giving a right to the one they face on the outside, move on by giving a left to their partner and Courtesy Turn to face



Eight
Chain
Thru

(22) Dixie Chain: Two couples meet single file. They move by each other as in a Grand Right and Left, using alternate hands. The first two dancers start with right hands and the second two start with left hands. Dancers are in single file awaiting the next call at the completion of the figure.

Dixie Grand: The Dixie Chain action is continued as directed by the call.

Dixie Style: A movement that starts like a Dixie Chain but does not complete it.

the set. The ones starting on the outside having given a right to the first, walk by, give a left to the next and walk by, give a right to the couple on the outside for a Right and Left Thru movement. This action is continued for about 21 steps or until all couples, working simultaneously, finish at their starting point.

(25) Wheel and Deal: Called from a line of four dancers. The right hand couple will do a regular left face wheel with the inside person holding the pivot. At the same time the couple on the left will move forward and wheel right to fall in behind the other couple.

Wheel and Deal



Single Wheel: Executed by one or more couples in any one of a number of different starting positions. The person on the right makes a left face U-turn back while the person on the left takes a step forward, then makes a right face U-turn back to fall in behind in single file.

(26) Star Thru: Called to two facing dancers, two facing couples or in a circle of three or more couples. First (two facing dancers): Man's right hand joins the lady's left. Joined hands are raised and as the two walk toward each other the lady goes a quarter left-face turn under the man's right and he does a quarter right face turn to end up side by side with the lady now on his right. Second (two facing couples — lady on the man's right): Do movement as explained above starting by giving man's right to his opposite's left and ending with opposite as new partner — each having moved a quarter from starting position. Third

(from a circle): Face corner, man's raised right takes lady's left and as they walk past each other (man on the outside of the circle) lady ducks under man's arm and both end as partners facing center.

(27) Wagon Wheel The man and the lady turn with a right forearm going full around until the men can make a left hand star in the center of the square. As the men form the star, they give a *slight* push with right hand, starting the lady into a right face turn (either a half turn or a full turn and a half.) The men move forward in the star and the ladies progress slowly while they are turning so that

when finished with the turn they are each facing the same direction as the men and are ready to hook their left arm in the men's right and travel around the square in a Star Promenade.

Wagon Wheel Spin: That portion of the above pattern where the man spins the lady. Directions to be followed after the spin come from the next call.



Wagon
Wheel
Spin

Strip the Gears: As in the Wagon Wheel Spin, walk around partner with a right forearm grip, give the spin, take left forearms and do a Do Paso.

Strip
the
Gears



(28) Do Si Do (Northern Style): Executed while two couples hold hands in a circle of four. Gents let go of partner's hands; ladies pass left shoulders and immediately give left hands to partner's left hand. Move around him and give right hand to opposite gent. Move around him and return to partner. Give left hand to partner and Courtesy Turn in place. Men will not turn until the end of the figure but move forward and back for the smooth flow of the pattern. Hand holds seem to predominate where space permits. Ladies usually find a three quarter right face turn as they pass left shoulders can add to the smoothness of the dance without slowing the motion. (Count: 16 steps.)

(29) Eight Rollaway with a Half Sashay: From an Allemande Thar Star the men move to the outside and the ladies move to the inside with a left arm swing. At this point each dancer does a half left face turn and joins right arms with the same lady, now in the center. The ladies in the center move forward while the men on the rim walk backward.

Eight Spinaway with a Half Sashay: From an Allemande Thar Star, the men left face roll to the outside and the ladies left face roll to the inside where the ladies make a Left Hand Star and move forward and the men are on the rim moving backwards.

(30) Four Couples Right and Left Thru: In a square, men move clockwise, ladies counter-clockwise. Pass corners, men on the outside. Touch right hands while passing the next (original opposite) men still on the outside. Men slide in front of the next (original right hand lady) and pass left shoulders with her. All give left hands to partner and Courtesy Turn to face center of the set in spots opposite to starting position. (Count: about 12 steps.)

Four Couples Suzy Q (Chinese Knot): In a square, men start moving clockwise and the ladies start counter-clockwise. Pass corner, men on the outside. Meet opposites and turn half way around with a right forearm. Now, with the men moving counter-clockwise retrace steps, men on the outside, pass the same girl and turn partner with a left forearm. Repeat, ending by turning partner with a Courtesy Turn.

NEW BASIC BOOK REPRINTS

With the release of this list a new and revised reprint of "The Basic Movements of Square Dancing" is available. This collection of Basics 1 thru 30 is in handy booklet size of 24 pages measuring 3½" x 5½". A complete index lists every basic alphabetically. The booklet costs 15c each or may be had in quantities of 100 or more at 10c each. Please add 10c for postage and handling and Californians, don't forget the 4% sales tax. Order from Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, California. Or, check with your local square dance supply shop to see if he carries this important booklet.



THE DANCER'S WALKTHRU

Sets in Order

DANCERS — THIS SECTION IS YOURS
LAST SEPTEMBER when we started this four page addition to Sets in Order, we held our breath hoping we would find the key to Mr. Average Dancer's needs. Your mail has indicated that we're on the right track. Our thanks to you for bringing Sets in Order and most especially the Dancer's Walkthru to the attention of your friends. This kind of support makes us extremely grateful. The Staff.

COSTUME

FASHION SHOW BIT

For your next fashion show, whether it be the one which inaugurates new dancers into the fun of dressing for square dancing or whether it is the "big" one at the state festival, try this idea originated by Pat Kuhns of Des Moines, at the National Convention last year. Have your models wear or carry a corsage and each walk down into the audience to present it to one of the ladies. This can be saved for the climax of the show, to end on a warm and friendly note.

ASSN. IDEA

WHEN NEW CLUBS JOIN

New clubs coming into the Western Square Dance Association of the Los Angeles, Calif., area, are given tangible evidence of their membership immediately upon acceptance. The club president or representative is handed, at the association's General Meeting, several items which emphasize this. One is an official charter, a diploma-size paper impressively printed which says that "Do Si Do Club" is now a member of the association. He is also given a loose-leaf notebook which contains the history of the association, a list of its past and present officers, information on what the club may count on from the association and what the association expects of the club. The third item takes the form of two club representative badges in a distinctive design. All give the club-association relationship an excellent beginning.

HINTS

FOR THE REFRESHMENT COMMITTEE

A METHOD OF CO-ORDINATING OPERATIONS of each club refreshment committee as it comes time for them to serve has been worked out by the Hayshakers of Boulder, Colo. We pass some of their "Suggestions to the Committee" along for possible adaptation to the particular needs of any club:

At the Dance When You Are Appointed . . .

Contact the previous Committee and gather any coffee, tea, sugar, napkins, etc. that may be left over.

Secure calling lists from the previous committee.

During the Week Prior to the Dance

Where You Will Serve . . .

Agree with the other couples serving on the Committee who will do what jobs. Call members, using the calling lists, in order to know how many to plan on. Purchase the refreshments and keep the receipt. Try to keep your purchases within \$6.00 unless an exceptional crowd is expected. You are aware of what kind of refreshments we have had. Don't forget the coffee, etc. Half-'n'-half or whole milk will do for the coffee drinkers. A pound of coffee is usually enough.

On the Night of the Dance

When You Will Serve . . .

Bring your own tea towels, dish cloths and soap.

You may use the dripolator in the school kitchen. It makes about 50 cups. Leave it clean. If any food is left over, ask the President of the club about its disposition. Maybe it can be sold or frozen for the next Committee.

Present your receipts to the club treasurer so that you may be reimbursed for your expenses. Turn your lists and left-over items over to the next Committee.

Be sure the kitchen is left clean and orderly. Acknowledgment for these suggestions is made to Norbert Tabery.

The WALKTHRU

DECORATING

A BIG HALL

The Shrine Auditorium stage in Billings, Montana, decorated for the 7th Annual Hoedown.



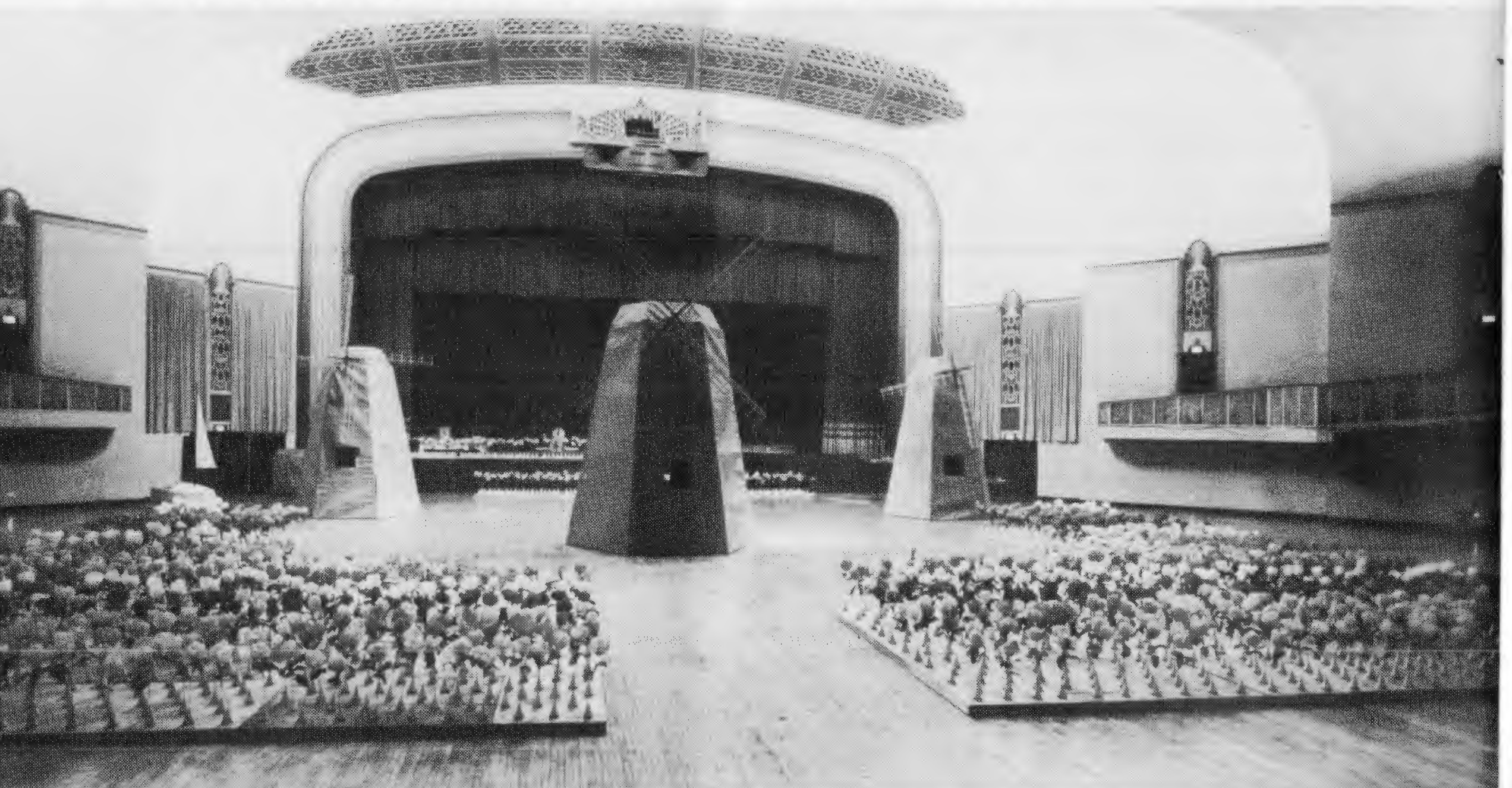
MANY TIMES the decorating committees for square dance festivals which take place in cavernous auditoriums are hard put to it to find a way to decorate the great big halls in a fashion that will make them interesting and outstanding.

From Oklahoma City and from Billings, Montana, we have gleaned some ideas that may be of help in this direction. The Billings folks decorated the stage of the Shrine Auditorium for their Hoedown last May with a most effective "country" theme. In the center of the huge stage was a large cut-out of a red and white barn front, before which they placed an old buggy. Log fences decorated the sides of the stage, with saddles hanging over one of them and wax models attired in square dance clothes standing before the other.

Verging over towards the "springtime" theme, the decorating committee of the Oklahoma State Federation which put on the Central Jamboree last May in Oklahoma City, used tulips and Dutch windmills most impressively. They constructed three 18-foot windmills which were placed towards the front of the hall. Surrounding these in garden fashion were more than 2000 large paper tulips mounted on boards which could be moved around. The tulips were in variegated colors and the effect was a happy one. After the pageant and presentation of officers which opened the Jamboree the tulips on boards were moved to the sides of the hall, making room for the dancers on the floor.

We will welcome any good ideas *you* may have on decorating big square dance halls.

Windmills and tulips set a springtime theme at the Central Jamboree in Oklahoma City.



PARTY TIME

IDEA FOR
FEBRUARY

SHOULD YOUR CLUB wish to try a Valentine Party this year, the ideas presented here may spark your imagination. To be very elegant decorate with a big red satin heart, 6 feet high and edged in white net. Fasten it on the most prominent wall in your hall. Drape red and white streamers of satin ribbon or crepe paper down the other walls.

To award a door prize, place valentines (10¢ store variety because they will be mangled!) in a big circle on the floor. Have couples promenade around the hall to music and when it stops, have them step on a valentine. The valentine with the penny concealed on the back is the ticket for the door prize. This can be adapted to any number of door prizes you have.

A mixer idea is to cut a 4" x 8" valentine in eight pieces and pass them out to four male and four female dancers. Squares are formed by matching valentine pieces together.

To find refreshment partners, give each girl a valentine with the picture of a well-known product on it. These can be red heart-shaped cut-outs of construction paper. The partner has a matching valentine with a slogan. Example: can of Carnation milk; slogan, "From Contented Cows."

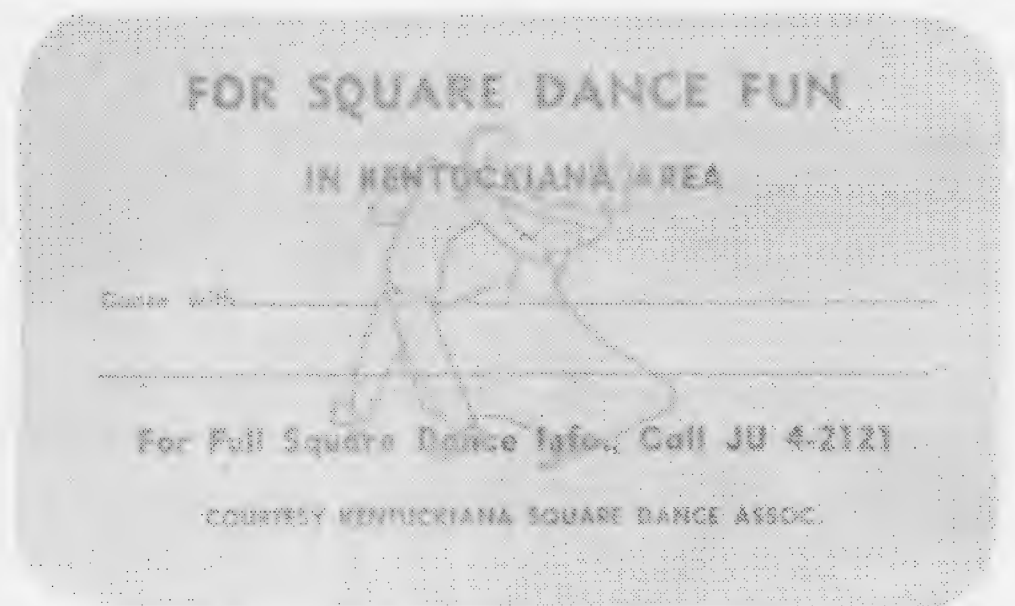
Refreshments? Ice cream sprinkled with candy hearts; home-made cookies cut in heart shapes and topped with red colored sugar.

Acknowledgment for source material for the above: Square Eights Club, Hanford, Calif.

The WALKTHRU

IDEA DISPENSING SQUARE DANCE INFORMATION IN LOUISVILLE

Kentuckiana Square Dance Association, headquartered in Louisville, has hit upon a plan for acquainting the man in the street with what is going on in square dancing. Thru a tie-up with the Yellow Cab Company, they have made an arrangement whereby anyone wanting information concerning classes or where dances are being held on any particular night has only to call the Yellow Cab Company or ask any of their drivers.



Next year's telephone book will carry in the yellow pages a listing, "Square Dancing—Western Style." Also cards like that illustrated herewith are supplied to the area dancers. One side carries information for anyone interested in learning to square dance; blank lines on the other side are to be filled in with the name and address of individual clubs. Our thanks to C. R. White for this information.

ASSOCIATION CORNER

SQUARE DANCE ORGANIZATION IDEAS AND SUGGESTIONS

Experiences of this and other successful organizations may be helpful to other groups looking for assistance. Write and tell us about your project or accomplishment.

THE ALBERNI VALLEY Square Dancers' Association of British Columbia puts out a bulletin called "Square Your Sets" and one of the issues contained such a down-to-earth interpretation by Alec Gilfillan of the Port Wheelers of the square dancers' part in club elections that we are printing the following excerpts for your own thoughtful consideration:

Elections are often a "thorn in the side" and we are only too glad to get rid of them. Most

people know whom they want to get "in" office in their clubs. It is only human nature that those people we want "in" are pretty close friends. We want to prove our friendship by nominating them and voting for them as club executives.

Choose Carefully

Since your choice of an executive can mean the difference between a smoothly-run, well-informed, satisfied club and a club that is run

The WALKTHRU

haphazardly with little or no planning and consequently unsatisfactorily, it would seem that some serious thought should be given to club elections.

How can you nominate and vote a person into office when you yourself do not *really* know what that job calls for? Likewise, how can a person who is nominated know if he or she should accept or decline the nomination when he or she does not *really* know what the job is?

The thought behind all this is to try to help you decide on a suitable executive by pointing out some of the requirements for the various offices. For instance:

President: Every dance night the president gets up and says a few words of welcome to the guests and then outlines to the club anything that is going on in the club that is of interest and keeps his club posted on what activities are being planned. He will give the members a chance to have a voice in the running of the club if he is wise. The President should be capable of running an effective meeting when necessary, although in square dancing these meetings need not be too formal. The President is usually responsible for calling the executives together for meetings. He is also responsible for getting halls for special dances and the regular dances. He helps look for camping spots for "camporees" and picnics. If things get a little dull, it is his job to think of some way to "spark" renewed interest in the club. He will work with other members of the executive on these matters but he is responsible for seeing that things get done.

Vice-President: He is like an assistant President. He must be capable of taking over the President's duties when the latter is absent. He works with and gives the President all the help and moral support he needs. Do not under-rate your Vice-President. While he is not in the limelight the way the President is, he still does a lot of work behind the scenes, that most people never hear about. You should have a person for Vice-President with whom you would also be happy if he were President.

Secretary-Treasurer: Most clubs have a Secretary-Treasurer and this is really quite a job.

This person has to keep minutes of meetings, keep track of all money, write letters, checks, etc. She usually sends away for all of the badges which square dancers like so much. It is a pretty hectic job keeping things straight. About all you see this person do is collect money at the dances and it looks pretty easy, doesn't it? She also has to keep track of visitors,



keep receipts for all money spent and be prepared to give a financial statement at the drop of a hat. This involves a lot of time-consuming work which must be done at home. So the person you need for the Secretary-Treasurer must be a person who can not only do this type of work but is willing to spend time working on it at home.

Convener — or Refreshment Chairman: For clubs which supply their dance refreshments—coffee, sandwiches, cake, etc., the convener is a very important person who has to know how much of everything she needs and how to get it. She will have a list of club members and each dance night she will have arranged for certain members to bring various types of refreshments. She must keep track of all this and will rotate who brings what so that it works out properly and no one person will be stuck too often and others not enough. She will have club funds with which to buy coffee, tea, sugar and cream, etc., and will look after the buying personally.

Those are the basic executive jobs, altho' many clubs will have more. In any case, don't just nominate a person for office merely because he is your friend. If he is not suited or has not time for the job, you will only be doing him and the club a disservice. By the same token, if a person is nominated and is qualified and *has* the time, it is his duty as a good club member to accept and do his best. There is a great amount of personal satisfaction to be gained thru helping to run a square dance club.

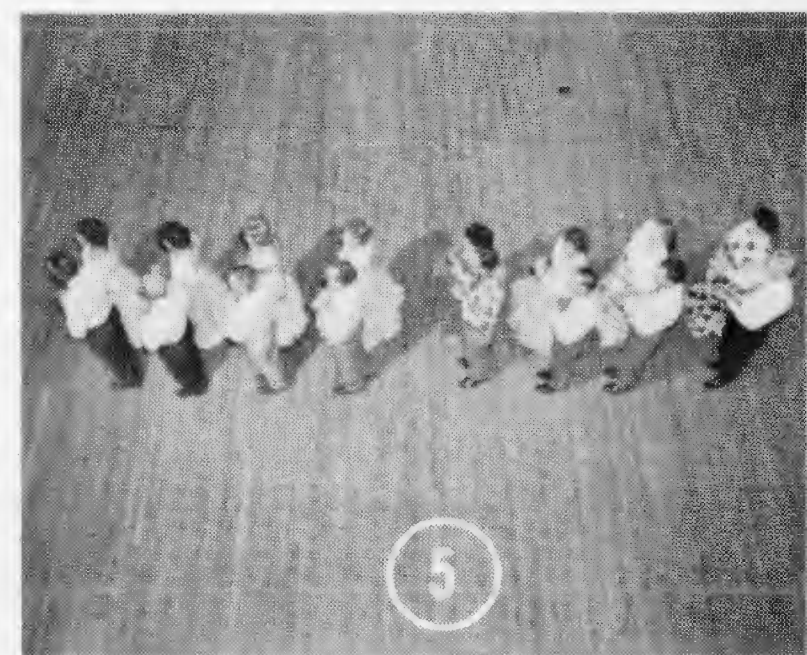
**STYLE
SERIES:**

**FORMING
CONTRA
SETS**

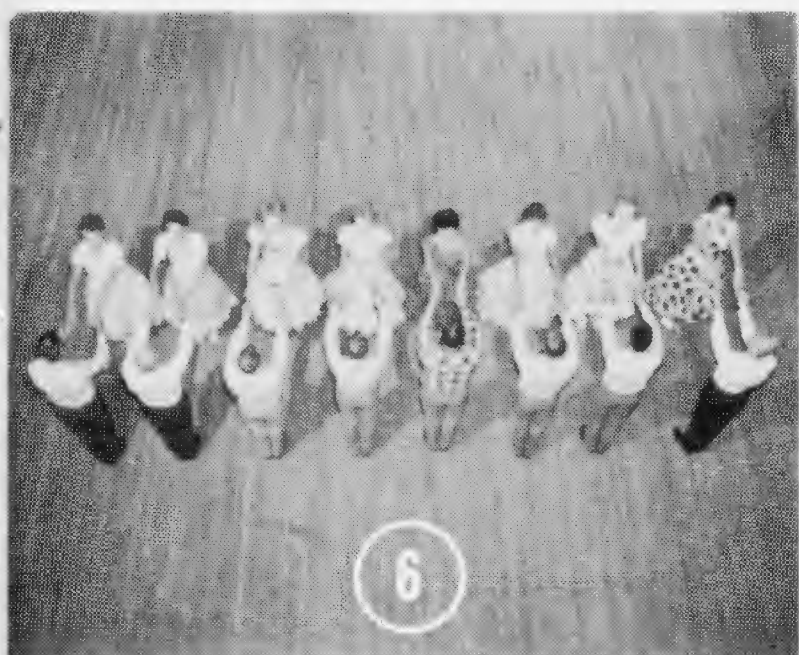
IN SQUARE DANCING the call Sets in Order usually results in dancers automatically forming squares of four couples ready for the next tip. With experienced contra dancers the call to *form on* or "line up for a contra" usually gets the results shown in figure six below. However, the following method quickly gets the results.

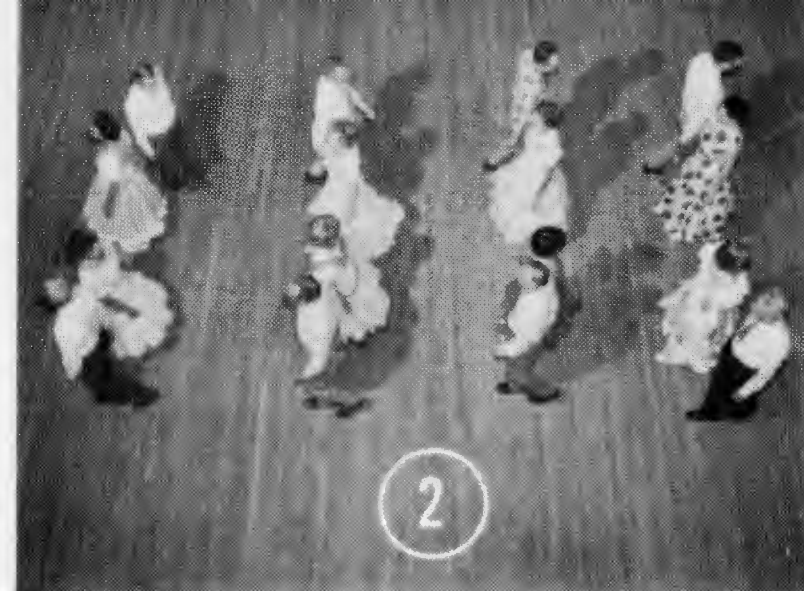
With two or more squares lined up evenly down the hall (1) and, considering that couple number one is to the left of the picture, this couple promenades inside of the set (2),

stopping at home but facing the head of the hall. Couple two falls in behind (3), three closes up behind two (4), and number four forms on at the end (5). Dancers then face their partners and step away, about an arm's length (6) and they're set to go. In a good number of contras the dance will require that the 1st, 3rd and 5th (all odd couples) are active and crossed over. A simple method to accomplish this is just to have these individuals box the gnat (7) and end ready to dance (8).



← HEAD OF HALL



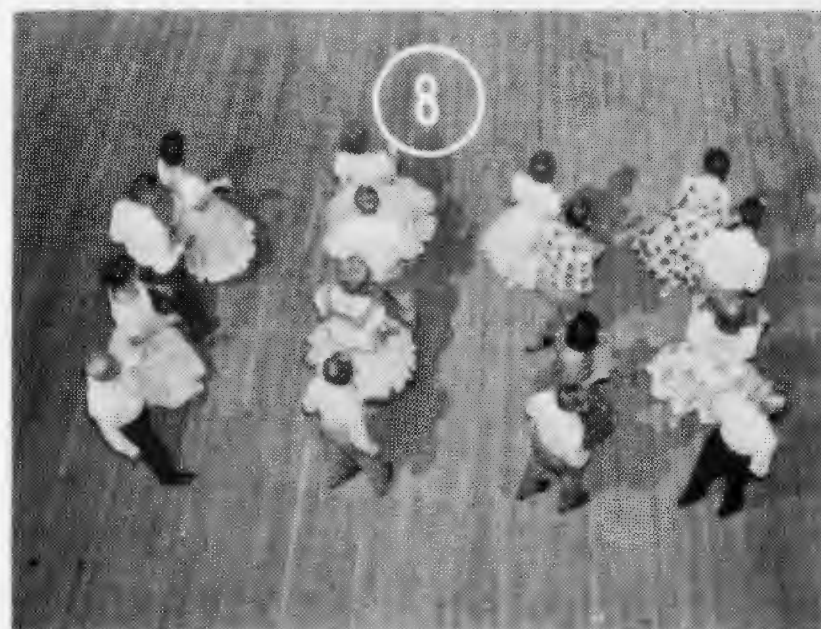
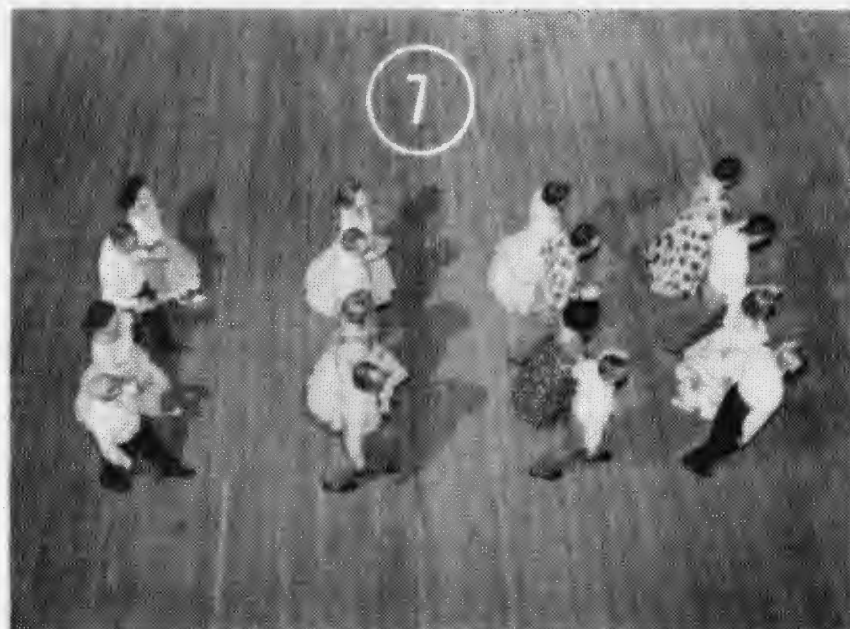
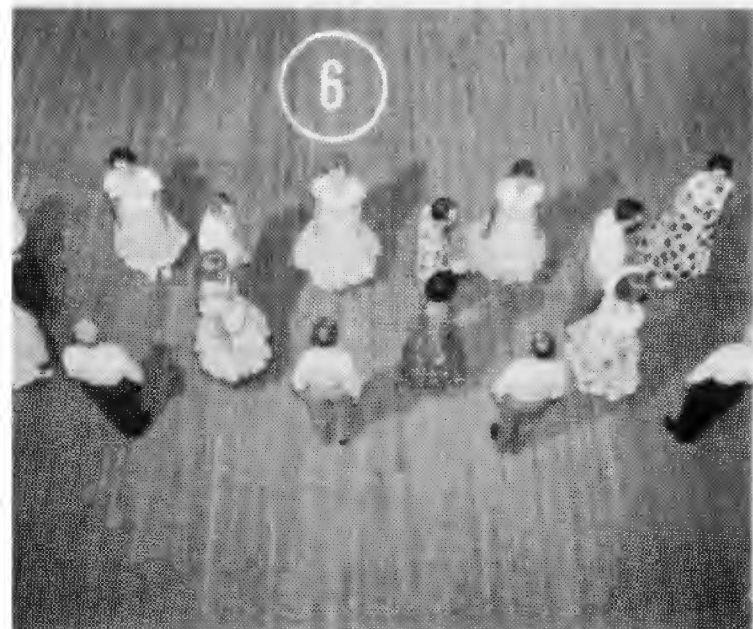


**STYLE
SERIES:
CONTRA
BROKEN
SIXPENCE**

THIS IS AN EXTREMELY SIMPLE and enjoyable contra which has appeared earlier in Sets in Order (Feb. '60 pp 13-14). With the *head of the line at the left* in these pictures, couples one, three, five and seven are active, have crossed over and are ready to start (1). With all of the men facing left and the ladies right, the actives (the ones who crossed over) do sa do with the person below (2). Then, diagonally, the men do sa do across (3). The ladies do sa do (4).

The actives step into the center and swing their partners (5) ending to face down the hall (or away from the head) with the lady on her partner's right (6). Moving forward and between the couple that was "below" them, the inactives also face down and these lines of four move toward the foot (7). Turning individually (8) the lines reform and move back up to the head (9) then bend the line (10) and with that same couple circle to the left (11).

Switching to a left hand star (12) they





move the other way back until they are once again in their lines (13) and ready to start over (14). Note that the actives have now each moved "down" one place and the inactives up one. This means that one couple at the head and one at the foot will remain inoperative for one sequence and then will cross over to add a new active at the head and a new inactive at the foot. Here are the calls for Broken Sixpence:

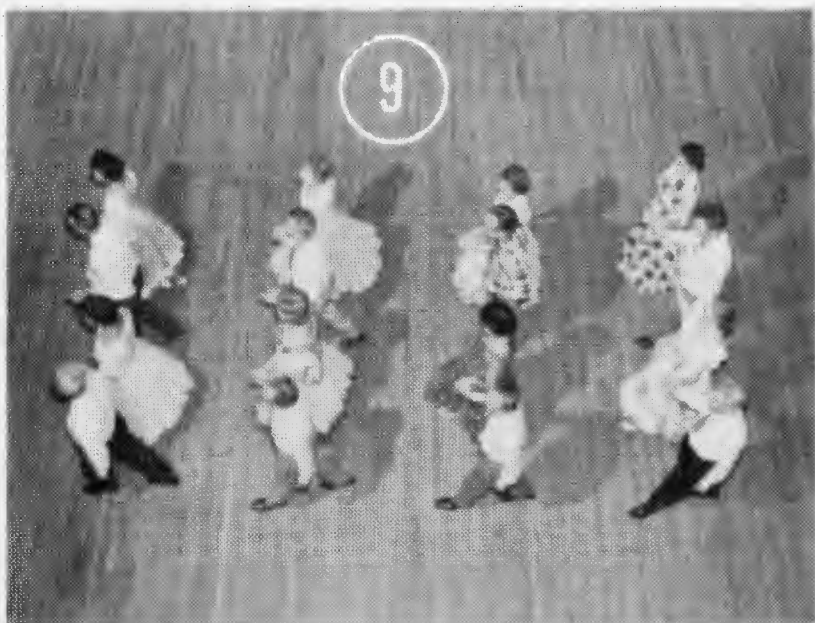
- Actives do sa do the one below (8 counts)**
- The two men do sa do (8 counts)**
- The two ladies do sa do (8 counts)**
- Active couple swing in the middle (8 counts)**
- Down the set go four in line (6 counts),**
 Turn alone (2 counts)
- Come back to place (6 counts), Bend the line (2 counts)**
- Circle four (8 counts)**
- Left hand star come back once more (8 counts)**

Broken Sixpence is available on Lloyd Shaw record #209 with calls by Don Armstrong and instrumental only #157

Incidentally, here are two more ways to form into position (1):

Heads to the right and circle to a line, Ladies chain across, everybody box the gnat.

Another simple method of forming contras where 1, 3, 5, are active and crossed over and when dancers are NOT already in squares is having everyone promenade two by two, then four by four, then down the center towards the caller in fours (one or more columns as required), bend the line, go forward and back, ladies chain across, everybody box the gnat.





WHAT
ARE THEY
WEARING?



LOOKING FOR MORE DRESS IDEAS? Here are a quintet of stylish square dance ladies displaying their favorites in danceable costumes. Some of these dresses are obviously party-types while others lend themselves to workshops and regular club dances.

(1) Mary Lewis — La Puente, Calif.

This is a kind of "grandmother's-trunk" dress which Mary designed and made. It is of pink, old-fashioned print cotton and trimmed with black braid. Mary pins a cameo to the front of the high neck and she has real leg-o'-mutton sleeves which puff at the top and go tight to the wrist. The skirt is gathered, with a bottom ruffle. The effect is quaint and charming.

(2) Cecile Minick — Los Angeles, Calif.

Cecile accents her beautiful silver-white hair with this dress of coral nylon flocked in white flowers. The soft squared neckline has been repeated with white cording which also appears on the puffed sleeves. The bodice is lined, so important with "see-thru" materials. There are nine yards in the skirt which has three small tiers and one deep one. The lack of fussy detail on the skirt is most appropriate to a small woman. Dress is by Parasol Fashions.



(3) Anna Frazzini — Altadena, Calif.

Anna's dress has a truly "partified" air, being made of white nylon with embroidered yellow bow knots. It has a modified sweetheart neck trimmed by a double ruffle which continues on over the shoulder to give the effect of a sleeve. The ruffle is repeated on the skirt. Dress made by Virginia Garner.

(4) Elsie Martens — Santa Monica, Calif.

Elsie, a blonde, goes very dressy in this mint green polished cotton squaw dress, trimmed with *gold lamé* and copper braid and lace. The lamé is set on the cotton in scallops and accented with the alternating rows of wide and narrow ric rac. The lamé is at the neckline and on the 2 bottom tiers of the 3-tiered skirt, which is 8 yards around the bottom. Real party stuff!

(5) Lorna Smith — Albuquerque, N.M.

Lorna wears a squaw dress, so typical of her area. It is two-piece, made of bright red paisley print cotton. Besides the blouse shown here, which has a turnback collar and $\frac{3}{4}$ -length sleeves, Lorna has a second blouse, scoop-necked and sleeveless. She finishes off the outfit with a silver conch belt.





THE BUFFALO SKINNERS

By Terry Golden, Colorado Springs, Colorado

THERE WERE FEW CLASSES of frontiersmen so ill-regarded as the buffalo skimmers. They were resented by cowboys, trappers, and Indians alike — by all people who knew first hand the hardships of survival in the plains, mountains, and deserts, and who therefore resented waste. (It can be noted, however, that then, as now, the quest for the dollar transcended other considerations, and the frontier traders so scornful of the skimmers were nonetheless eager to trade with them and acquire the hides, which, with the collapse of the beaver fur business, became one of the most important commerce ventures of the pioneer west.)

The skimmers would kill as many buffalo as they could, skin them out, and leave the carcasses to rot. This precipitated many an incident among Indians and buffalo skimmers, for the buffalo was the prime source of meat for the Plains Indians, in addition to supplying clothing, housing, rope, luggage, needles, ceremonial items, and Heaven knows what all else. Indians from over the mountains and from areas where buffalo were not abundant used to make hunting forays into the plains to kill buffalo,

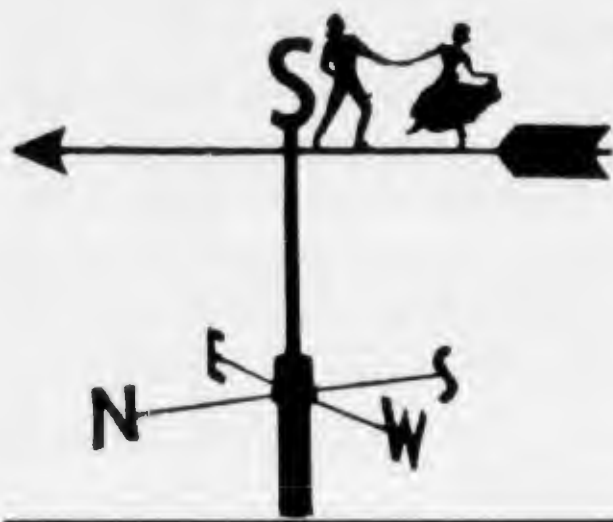
jerk the meat, and gather hides and bones. These trips were generally made without any formal customs or immigration arrangements, and when a band of, say, Flatheads, was caught flatfooted in Blackfoot territory, the niceties of protocol and diplomatic immunity were apt to be disregarded.

The very nature of the work of buffalo skimmers made them among the filthiest and most aromatic of humans, and apparently they came to love themselves that way. Mum and Stopette wouldn't have had a chance.

They say that representatives of the Great White Father figured there were two good ways to weaken the Indians in addition to killing them outright: One was to get them addicted to alcohol; the other was to control their food supply, the buffalo. "Control" became extermination, and the buffalo hide trade and the buffalo skimmers contributed mightily to this end. In fact, there was said to be a government bounty on buffalo hides for a time — as an inducement to their decimation. Like so many government-subsidized ventures it went too far and made a mess of things.

'Twas in the town of Jacks-bo-ro in the spring of eight-y three; A
man by the name of Cre-go comes a-step-pin up to me, Say-in'
"How do you do, young fel-low, and how'd you like to go, And
spend one sum-mer pleas-ant-ly on the range of the buf-fa-lo ?"

(Continued on page 50)



'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

New Mexico

Central New Mexico Square Dance Callers' Assn. is especially proud of two of its members. One of them, Clark Smith, conducted a clinic at a recent meeting which engendered real thinking on the art of square dance calling. Another, Bob Frayser, has been successful in scheduling a weekly square dance hour on KOAT-TV at 4:30 P.M. on Wednesdays.

—Mike Hayes

Arizona

The Havasu Hoppers' Fourth Annual Square Dance Festival will be held on February 4 at the Parker High School Gym in Parker. Music will be furnished by Schroeder's Playboys and there will be a number of callers from California and Arizona. Midnight refreshments will be followed by an After Party. —Oran Konkel

Phoenix Chapter of Arizona Federation of Square and Round Dance Callers and Instructors feted their founder, Californian "Pop" Dunkle recently at Mike's Barn. A huge banner reading, "Welcome, Pop and Mom," dominated the front of the stage there and a large and enthusiastic crowd was on hand to do them honor. Pop was presented with a plaque for his efforts in organizing the Federation.

—Mignon Michele

Old Pueblo Square Dancers' Assn. of Tucson is sponsoring a new hall for square dancing. The same organization lists, in the *movie* section of the local paper, a notice of square dance information being available at two telephone numbers.

The Woodshed Whirlers dance on the Country Music Store program on KOLD-TV each Saturday P.M. Dancers wear a special badge. Those interested in appearing on the program may contact Earl Jacob. —Mrs. Earl Jacob

Virginia

The Twirley Q's sponsored the 2nd Annual Square-Dance-O-Rama in Lynchburg on November 19 from 3 to 11 P.M. at the YMCA.

Gibson Hobbs was the M.C. and was valiantly supported by Des Gourley of Charlottesville and Harry Lackey of Greensboro, N.C.

—James Harlow

Georgia

On January 21, all graduating classes for 1960 in the entire state were invited to attend a day-long, evening-long dance at Rock Eagle State Park in Eatonton. A large turn-out was expected.

At the same spot, the Spring Fling will take place on May 12-13. Those in charge will be Jamie Newton, Ruy Camp, Paul Jeans, Jack Morris, Gus Bryant, Jimmy Strickland, Paul Pate and Joe Dixon, all Atlanta callers. Round dancing will also be featured. Last year 800 dancers showed up for this "fling" which begins on Friday night with a costume party after midnight. Saturday will be filled with workshops and dances and the Grand Ball will begin at 8 P.M.

—John A. Mooney

British Columbia, Canada

The Square Dance Party in connection with Vernon's Winter Carnival, takes place on February 3 with local M.C.'s and guest callers. An Ice Worm Reunion (explain, please?) will be held on February 4 and an After Party that evening. Fred Proulx (original Ice Worm?) will M.C. the After Party. —Margaret Davidson

Connecticut

Milford, with a population of about 40,000, has four square dance clubs, the latest of which is the Connecticut Singletons formed by Gordon Berrien and Doris Wilson. This is sponsored by the Board of Recreation and gives single people a club where they can dance without a specific partner. Membership is open to all single dancers. The club now has some 50 members and a new class of more than six squares. It meets on 2nd and 4th Saturdays at Laundro-Mart Hall in the center of town.

—Doris Wilson

The Connecticut Callers' and Teachers' Assn. sponsored a very successful "Blast-Off" Festival



ROUND THE OUTSIDE RING

in the Waterbury area on November 25, with over 29 sets filling the beautiful and sound-perfect Memorial School Auditorium in Middlebury. Featured caller and M.C. was Bob Brundage of Danbury, assisted by local callers Charlie Dobos, Jean Fleming, John and Hilda Mead and Frank Minnehan. Dancing was aimed at those new-to-dancing. —*Jean Fleming*

Pennsylvania

Lock Haven Promenaders in Central Pennsylvania are well into their fourth year of existence. Once a month the club presents a traveling caller and the most recent of these have been Ronnie Schneider, Bob Dawson, and Jack Jackson. The club's annual benefits have netted proceeds for a number of charities.

—*Earl Lentz, Jr.*

A group of 20 couples known as the East Mountain Squares, has been organized in the Scranton area. This club meets every other Friday night at the Mattes Community Center to take instructions via tape from caller Bill Shymkus of Chicago. Officers of the club are the Harold Skibinskis, Marvin Wyandts, Leroy Grzywinskis, and Howard Raymonds.

—*Wendel Leeman*

The new Federation of Delaware Valley Square Dance Clubs of Pennsylvania (DVSD) became official on October 30, 1960 with the adoption of the constitution at the general meeting held at Lockwood Barn in Skippack. There are already 23 enthusiastic member clubs. The first big event for the Federation is a "get-acquainted" square dance on February 12. Further information may be secured from Mrs. Marie Harrold, Secy., Media Line Rd., Newtown Square, Pa.

—*Marie Harrold*

New Jersey

The Northern New Jersey Square Dancers' Assn. will sponsor and direct the 7th Atlantic Square Dance Convention in Atlantic City on September 29-30. Pre-registration at the 1960 Convention also held in Atlantic City was 12%. Much energy and good new ideas are going into plans for this year's Atlantic Convention so here is an item to mark upon your Sets in Order calendar.

—*Bob Keck*

New York

The Country Dance Society of America celebrated its 1960 Christmas Festival on December 10 at Hunter College, New York City. Announcements for this event came in bright red and white, guaranteed to inspire interest. May Gadd was Festival Director and Phil Merrill and the Pinewoods Players furnished music for the traditional program.

California

A Benefit Square Dance Festival is planned for Grass Valley on February 5 at the Veterans' Memorial Building at 2 P.M. Bob Page of Hayward will be the featured caller. A dinner will be served from 3:30 to 5:30 P.M.

—*Mrs. Pauline Stevens*

Western Square Dance Assn. of Los Angeles presents a plaque to its member-club which has been most outstanding in the last six months. In November it was presented to the Rainbow Twirlers.

The D.C.P. (Dancers-Callers-Publications) meeting of December 3 was held at Lincoln Park, Los Angeles. Bill Bergstrom of A-Square-D was in charge. The Code of Ethics for square dancers was discussed at some length as was a definition of "levels" in square dancing. Certain points in connection with square dancing at the Pomona Fair were also considered.

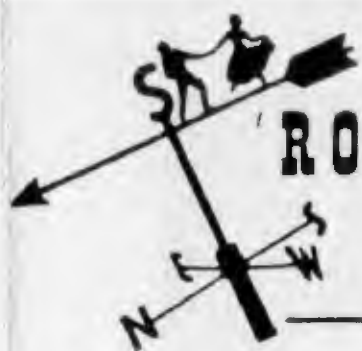
—*Sheri Callahan*

Roy Conger M.C.'d a Square Dance and Style Show for Newer Dancers on November 26 in South San Francisco. Assisting him at the mike were Don Black, John Painter, Al Patten, John Savage and Vic Tolley. The programs included sources for square dance attire and general hints on wearing it. Also included were hints on square dance deportment and sewing ideas. This will be one program the dancers will want to keep on hand for reference.

—*Lilyan Conger*

If there is any doubt of the enthusiasm with which teen-agers are accepting square dancing, witness that the Spinning Teens of Ontario number 70 members and have a class of 115 coming up.

Associated Square Dancers held their General Meeting at Henry Clay High School, Los Angeles, on December 4, with President Bill Bergstrom. Vice-President Al Piers stated that plans were under way for the annual Catalina Holiday with a Hawaiian Luau included. Past President Lou Best gave some information on



ROUND THE OUTSIDE RING

the project of sending the Dudes and Dolls, a teen-age exhibition group, to the Detroit Convention.
—*Sheri Callahan*

Nebraska

New officers of the Nebraska Folk and Square Dance Assn. are the Don Reeds of Lincoln as presidents with the Elno Pratts, George Bolts, George Kaspareks, Keith Ankenys, Roland Meyers and Paul Goodmans. On November 26 the association held its fall Jamboree with the Faculty Squares as hosts. They are looking forward to their 21st Annual Spring Festival on May 6 in the Pershing Memorial Auditorium, Lincoln.
—*Marie Schafer*

The Lester Blacks, Robby Robinsons and Ed Cutrers of Madrid (Spain, that is) Squares are the newest members of Omaha's Fairs and Squares Club. They have but recently returned from the Iberian Peninsula, where they were stationed. Their instructor there, Bill Burkpile, has been "rotated" to Sedalia, Mo., where he is again busy teaching square dancing.

Square dancing was one of the features at the 3-day Midwest Hobbyrama held at the Omaha Civic Auditorium. With the show drawing 22,000 visitors, it was hoped that the square dance booth and dancing resulted in some "converts."
—*Mrs. Glenn Lapham*

It would seem that the recipe for getting square dance news into the paper is interesting the editor personally in square dancing. This held true in Leigh, Nebraska, with a wonderful editorial coverage of a local street dance plus an article on the history of square dancing. The editor of the Leigh World is himself a square dancer and gave a most accurate report, with the paper going to dancers all over the area.
—*Harold Bausch*

Illinois

Two sets of Calico Teens, with Velma Larson calling, were on the program that entertained King Frederik IX and Queen Ingrid of Denmark at a state dinner given by Mayor Daley of Chicago at the Conrad Hilton Hotel on October 9. It was a thrilling experience both for the young people and their directors; the Lloyd Allison, George Benham, Lucille Bolton and Marvin Labahn.

The first of a series of get-together dances sponsored by the Chicago Area Callers' Assn. was held at Shabbona Park on November 6. The dance enabled club delegates to get acquainted and was followed by a business meeting. Bell Squares' delegate, Ray Waltz, was selected as temporary chairman.

On November 20 the Chicago Area Callers' Assn. devoted their monthly meeting to a callers' symposium conducted by Ed Gilmore. After discussing the high rate of turn-over among square dance club members and the high rate of loss of new dancers, Gilmore expressed the belief that the development of a beginner into a happy, well-adjusted dancer takes more than a year of learning and dancing and that the beginner club is probably the best solution to the problem today.—*Ralph Glading*

Oregon

The Rogue Valley Square Dance Callers' Assn. and the Sis-Q-Area Council held their 4th Annual Square-Up on January 28-29 at Southern Oregon College in Ashland. The program sizzled off with a "Hot Hash" session on Saturday at 3 P.M. and continued thru with a variety of activities until Sunday at 5 P.M.

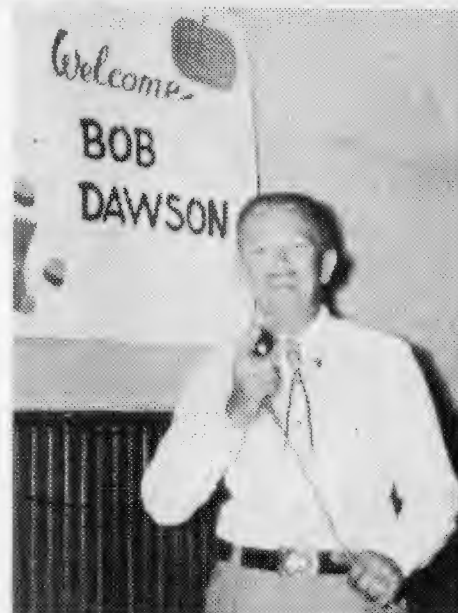
—*Leejuana M. Jones*

Kansas

A record crowd turned out at the Rose Room in Wichita's Forum on November 26 when the SKCKSD Callers' Assn. sponsored its annual Fall Festival. MC'd by Assn. President Russell George and Vice-Prez Ray Pierce and with all of the area callers participating, the dance was termed a favorable fore-runner to the state convention to be held next May 6.

—*Shirley Hockett*

Top Railers Club of Mission has 20 squares of members and dances first and third Fridays. They are currently sponsoring an adult class of seven squares and a children's class of about the same size.
—*Buford Evans*



Traveling caller Bob Dawson was welcomed with an appropriate sign when he called a dance in Huntsville, Ala.

—*Photo by Jack D. Ray*

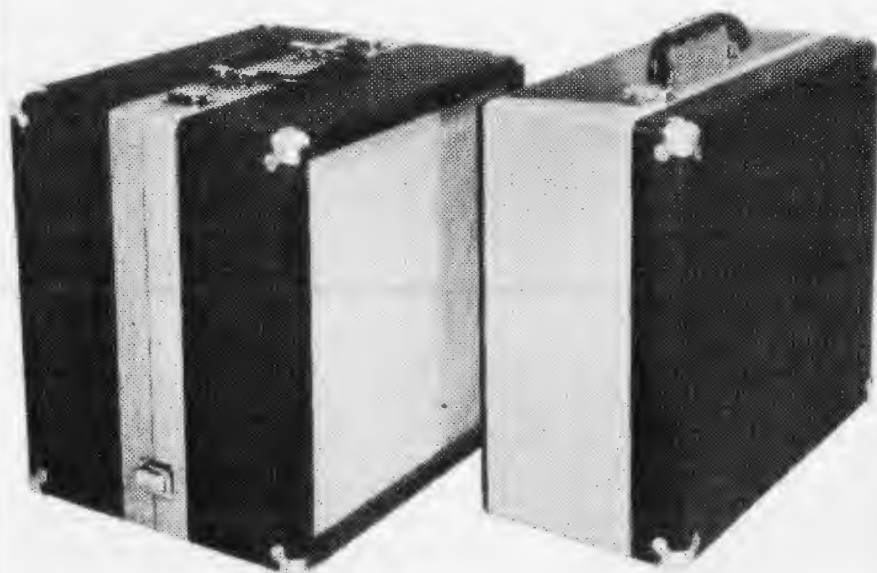
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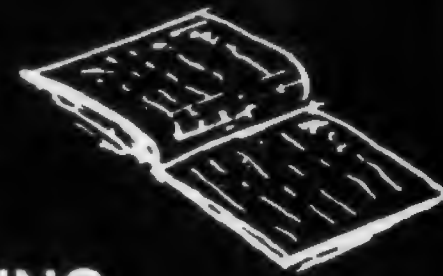
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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

FEBRUARY, 1961

THE CALLER AND HIS INCOME TAX

This article, appearing in the March, 1958 issue of *Sets in Order*, has been brought up-to-date by its author, Certified Public Accountant Thomas E. Rice, Jr. It is printed here at the request of callers who were helped by it previously.

ONLY TWO THINGS certain in this world — death and taxes, and taxes come more regularly and frequently.

Maintain accurate and complete records of all income and expense, and keep those records for 4 to 5 years or even more. When the Revenue agent knocks at your door, it's too late to do the things you should have done. Everyone earning \$600 annually and under 65 must file a report and everyone over 65 must file if income is over \$1200 annually.

The four major steps in filing a report are: (1) report all income, (2) list dependents, (3) make proper deductions, and (4) compute tax owed. To report income from calling fees, callers should use "long" form No. 1040 and compute net income (or loss) from calling activities on Schedule C. Any loss incurred from calling activities is carried forward to Page I of Form 1040 and reduces the tax due on other income. Conversely, any profit from calling, as shown on Schedule C and carried forward to the first page of Form 1040, will increase tax due on regular income.

If caller's income from other sources has not totalled \$4800 in a given year, or if he has no other income, he should report "self-employment" tax up to \$4800 annual income for Social Security benefits. A section of Schedule C provides for reporting this tax and callers are urged to make this report not only because of possible penalties but also because of building up important Social Security benefits.

Here is a list and explanation of the items of expense incurred by most callers that should

be deductible from income as legitimate expense:

AUTO EXPENSE — estimate that portion of mileage used for calling activities and deduct. If you use mileage method of computing auto expense, such as 9 cents per mile, apply this to mileage actually travelled to do your calling. If you use actual auto expense (gas, maintenance, repairs, depreciation, etc.) estimate percentage of miles used for calling purposes and apply to this actual expense outlay. Auto expense to jamborees, callers' meetings, summer camps, etc., are deductible so long as the travel is for the purpose of furthering you in your calling career or to help produce calling income.

CLOTHING — square dance clothing is classed as "uniforms," or clothing that would not be ordinarily used for street or business or normal wear, and its cost and maintenance is deductible. Clothing repairs, cleaning and laundry are allowable. If your wife actually helps you in your work and therefore aids in producing an income, she may deduct cost and maintenance of her clothing. If she makes her dresses, you may deduct a fair and reasonable value of such a dress.

RENT — hall rent, if you pay such, is deductible. What is also important is that you may deduct a reasonable "rent" from the use of your home for an "office" from which to conduct your calling affairs. This can be done by charging off a fair flat price to cover use of space, utilities, telephone, heat, etc. Or — you may compute your household expenses and apply a percentage factor to the total, and deduct the resulting amount.

RECORDS — the cost of all records, tapes and/or transcriptions used in your work is deductible.

(Please turn to page 36)

CROSSED WHEEL

By Virginia Johnson, San Lorenzo, Calif.

One and three go forward and back
Side ladies chain across that track
One and three go right and left thru
A full turn, face out you do
Sides cross trail and join those two
Wheel and deal that's what you do
Double pass thru, the ladies arch
Men duck thru then U turn back
Circle up four about one time
Ladies break and form a line
Forward eight and back you go
Right hand high, left hand low
Spin the gals, the men pass thru
Ladies cross trail and join those two
Wheel and deal that's what you do
Double pass thru across the land
Face the middle, left allemande.

YORKER

By Jimmy Morris, Temple City, California

Forward eight and eight fall back
Four ladies chain across the track
Turn the girls in the usual way
Finish it off with a half sashay, and
Swing the girl who comes your way
Head men with a brand new Sue
Go down the middle and trail thru
Around just one to a line of four
Go forward eight and back by heck
Pass thru and shuffle the deck
Then face your girl and back away
Go forward eight and back with you
Star by the right with the opposite two
The girls star left as you come down
The men take a walk around the town
Go twice around the outside ring
Original partner right hand swing
All the way round to a left allemande
Partners right a right and left grand

STANDARD BASICS

DIZZY LINE

By George Elliot, Van Nuys, Calif.

Side two ladies chain across
First and third lead to the right
Circle four you're doing fine
Head gents break and form a line
Forward eight and back in time
Head couples Calif. Twirl
Men hook left go four in line
Once around then bend the line
Pass thru, face your partner
Right and left thru and turn your girl
Dive thru, pass thru
Circle four with the outside two
Head gents break and make a line
Forward eight and back in time
Head couples Calif. Twirl
Men hook left go four in line
Once around then bend the line
Pass thru, face your partner
Right and left thru, turn your gal
Dive thru, Calif. Twirl, allemande left.

CATCH ALL EIGHT AND OUT AND IN

By John Savage, San Francisco, Calif.

First couple bow and swing
Down the center, divide the ring
Lady go right and gent go left
Home you go and everybody
Catch all eight, right hand half
Left hand back, all the way around
Corner lady with a two hand swing
Bow to your partner as you go by
Swing the right hand lady on the fly
Then promenade her home
Same gent with a brand new girl
Go out and in around the world

Man weaves out around corner, in thru 4th couple and 3rd couple. Girl does the same on her respective side, first man with new girl will meet behind 3rd couple.

Swing down the middle

As couple swings down the middle, the others clap for them.

Swing home and everybody home
Promenade the corner . . .

GOOD GRIEF AGAIN

By Bill Hansen, Santa Barbara, Calif.

Side ladies chain across the set
Same ladies now chain to the left
Turn 'em around in the usual way
Whirlaway, swing that gal comin' your way
Now just the head couples half sashay
Box the gnat across the way
Right and left thru across I say
Go square thru three-quarters 'round
Separate and go around one
Come into the middle and pass thru
Stop, good grief, that is your corner
Turn back go right and left grand, etc.

NEW MILL WHEEL

By Mel Rich, University City, Missouri

Side two couples right and left thru
Turn 'em around like you always do
Head couples split the ring go round the floor
Go past two and line up four
Forward four and back that way
Four little ladies to the right sashay
Now pass thru and watch 'em smile
All turn right go single file
It's up with the right for the old mill wheel
Back by the left and grind that meal
Take the hand that's on your shoulder
Face right out and still you hold her
Couple one it's up to you
Raise your arms and pull them thru
Circle up eight and away we go
Break that ring with a do paso
Take your lady promeno

This leaves all with opposites, repeat all then any standard break.

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

CHAIN HAPPY

By Dan Weigle, Shaw AFB, South Carolina

Walk all around your left hand lady
Left hand round your own
A right to your corner, all eight chain
Turn that gal, four ladies chain
Grand chain across you go
Meet this gent for a do-pa-so
Pardner left with a left hand round
Corner right, right hand round
Pardner left and promenade
Don't stop don't slow down
One and three you wheel around
Grand chain eight and turn this girl
The inside arch the outside two
Dive thru, pass thru
Eight chain thru —

(use own patter)

The inside arch the outside two
Dive thru, pass thru
Half square thru with the outside two
Forward out and back that way
Then bend the line and Dixie chain
Lady go left, the gent go right
There's old corner left allemande.

BACK TO DONEGAL

By Rex Hudson, Brawley, California

Record: Windsor 4183

OPENER, MIDDLE BREAK AND CLOSER

Allemande left, the ladies star, the four gents
promenade

Allemande left, the gentlemen star, the ladies
promenade

Allemande left in the Alamo style, you balance
out and in

Swing by the right go half around and balance
once again.

Box the gnat "Whirligig" your corner allemande
The "Whirligig"—After the box the gnat, drop
right hands and every one make a right face
turn, half around to face corners.

'Tis a grand old right and left ye go, to good
ole Ireland

You meet your own with a do-sa-dos then
promenade Colleen

Go marchin' back to Donegal, with your little
Irish Queen.

FIGURE

Head two couples square thru the middle of the
set

Trail thru the inside two and when you meet
your pet

Box the gnat and then you swing that pretty
little girl

Face the middle, pass thru, then California twirl.

All join hands and circle left, half around will do
Swing the corner, pretty thing, she's waiting there
for you

Allemande left new corner one, promenade the
one you swung

Promenade them one and all and swing in
Donegal.

Sequence: Opener, Figure twice for heads,
Middle Break, Figure twice for sides
Closer.

COMES THE DAWN

By Fred Christopher, St. Petersburg, Florida

Two and four swing you do
Head ladies chain across from you
Head gents face your corner, box the gnat
Square your set just like that
The four ladies go up and back with you
Pair off, do a half square thru then bend the line
Go forward eight, back by heck
Pass on thru, shuffle the deck
Inside two turn back and square thru
Outsides divide, face the middle, go right
and left thru
Now star thru, back away, do a left square
thru across the way
Count four hands, start looking man
Here comes the dawn, left allemande, etc . . .

SHUFFLE GRAND

By Gordon Blaum, Miami, Florida

Sides right and left thru
Heads pass thru, stay that way
Sides divide, line up four facing out
Forward out and back, shuffle the deck
Girls turn left single file, gents right
Dixie grand, right, left, right, allemande left.

SINGING CALL

LIGHT IN THE WINDOW

By Mike Michele, Phoenix, Arizona

Record: Western Jubilee 45-566

OPENER, BREAK, CLOSER

Allemande left and allemande thar

Go right and left and form a star

Gents back up, throw in the clutch

Twice around to beat the band, same girl
left hand

There may not be time to turn

Gents back up, and you make a right hand star

Slip the clutch, pass one girl

Allemande left come back and swing now

You swing with the person who was your
partner at the start of the Break.

Swing your little lady, promenade somehow

Tonight's the night, put a light in the window

Tonight's the night, we're gonna make it shine

FIGURE

One and three pass thru, separate around one

In the middle pass thru, do sa do to an
ocean wave

Balance to and fro, right and left thru and
turn your girl

If you find the timing rushed, try skipping
the ocean wave balance.

Dive thru California twirl, and circle four

Head (Side) men break, pick up four, make it
eight, circle left now

Swing your corner, and you promenade
somehow

Tonight's the night, put a light in the window

Tonight's the night, we're gonna make it shine

SEQUENCE: Opener, Figure twice for heads,
Middle, Figure twice for sides, Closer.

SURE TO BE POPULAR

LADY BE GOOD

By Jack and Na Stapleton, Grosse Pointe, Mich.

Record: Grenn 14015

Position: Open Facing, M's back to COH, M's R & W's L hands joined

Footwork: Opposite throughout, directions for M.

INTRODUCTION

Meas:

1-2 Wait

3-4 Balance Apart; Balance Together;
Step apart on L (W's R) and touch R; step together on R (W's L) and touch L, turning quickly to open pos facing LOD.

DANCE

1-4 Two-Step Fwd; Two-Step Fwd; Side, Close, Cross (to Butterfly Banjo); Around, 2, 3;
In open pos and starting M's L do 2 fwd two-steps prog LOD; step to side on L twds COH (W twds wall), close R to L, cross L over R turning to face partner and taking butterfly banjo pos, R hips adjacent, M's back to COH; walk C W around in butterfly banjo pos stepping R,L,R to end facing partner, both hands joined, M's back to COH.

5-8 Two-Step Apart; Two-Step Together; Two-Step Turn; Two-Step (to open);
Release hand holds and starting M's L back away from partner (M twds COH, W twds wall) with one two-step; come together again with a second two-step and take closed pos. In closed pos do 2 turning two-steps opening out on second two-step to end both facing LOD.

9-12 Two-Step Fwd; Two-Step Fwd; Side, Close, Cross (to butterfly banjo); Around, 2, 3;
Repeat meas 1-4.

13-16 Two-Step Apart; Two-Step Together; Two-Step Turn; Two-Step (to semi-closed);
Repeat meas 5-8 except end in semi-closed pos both facing LOD.

17-20 Walk, 2; Side, Close, Cross; Walk, 2; Side, Close, Cross;
In semi-closed pos walk fwd 2 slow steps (L, R); releasing semi-closed pos but keeping M's L and W's R hands joined and turning to face partner, step to side LOD on L, close R to L, cross L over R to face RLOD (W steps to side LOD on R, close L to R, cross R over L to face RLOD); Repeat in RLOD except start in open pos and end facing LOD.

21-24 Two-Step; Two-Step; Two-Step; Two-Step;
Starting M's L and making a wide arc turn away from partner (L face for M, R face for W) in 4 two steps. End in butterfly pos M's back to COH.

25-28 Balance Left, Balance Right; Step, Close, Step, —; Balance Right, Balance Left; Step, Close, Step, —;
In butterfly pos., swaying hands slightly and stepping almost in place, step to side

on L, to side on R then do a step, close, step moving twd LOD. Step to side on R, to side on L then do a step, close, step moving twd RLOD.

29-32 Two-Step Turn; Two-Step Turn; Twirl, 2; 3, 4;

Quickly assuming closed pos do 2 turning two steps down LOD then as M walks fwd 4 steps (L, R, L, R), W makes two R face twirls under her R and M's L arm to end in open pos to repeat dance.

DO ENTIRE DANCE 3 TIMES, THEN DO ENDING.

ENDING

1-4 Two-Step Fwd; Two-Step Fwd; Walk, 2; Face and Bow;

In open pos do 2 fwd two-steps then 3 slow walks in LOD turning to face partner on last step for bow and curtsy.

TRICKY RHYTHM

SWEET PERFUME

By Hunter and Jeri Crosby, Three Rivers, Calif.

Record: Mayflower #20

Position: Facing, M's R, W's L hands joined.

Footwork: Opposite, steps described for M.

Meas.

INTRODUCTION

1-4 Wait 1 meas; Step Apart, Touch, To Butterfly, Touch; Two-Step Bal L, Two-Step R; Twirl, 2, 3, 4 (SEMI-CLOSED Pos);

PART A

1-4 Step, Lift, Face, Touch; Side, (In Back) Step/Step, XIF, Step/Step; Side, (In Back) Step/Step, XIF, Step/Step; Pivot 2, Twirl, 2;

In semi-closed pos step fwd L, brush R lightly and lift, step fwd R, turn to face partner in loose closed pos and touch L; step side on L, XIB of L on R, quickly step on L in place then XIF of L on R and step L, R, in place (Rhythm: slow, quick, quick); repeat action of meas 2 above, on last quick-step, step fwd on R into tight CLOSED pos; pivot full around L, R, and twirl, 2; end in BUTTERFLY pos, M's back to COH.

5-8 Bal L,, Bal R,, Wrap, 2, Wheel, 2; Two-Step Fwd; Two-Step Fwd; Unwrap, 2, 3, 4;
Two-step bal L and a two-step bal R; as M steps L, R, XLOD, turning R face (W makes one full L face turn under M's L and W's R stepping R, L as she wraps on M's R arm) as a couple, wheel around, M backs up L, R (W walks fwd R, L, to face LOD); two fwd two-steps LOD; unwrap, release M's L and W's R as M walks fwd L, R, L, R (W makes one full R face turn to SEMI-CLOSED pos);

9-16 Repeat action of Part A, meas 1-8, end in closed pos, M's back to COH.

PART B

17-20 Dip, Touch, Recover, Touch; Change Sides, 2, 3, 4; Wrap, 2, Wheel, 2; Unwrap, 2, 3, Face;

In closed pos, dip back L, touch R to L, step fwd R, touch L; (Change sides, 2, 3, 4;) XLOD passing L shoulders, M turning 1/2 L face (W turns 1/2 R face under M's L and W's R) join M's R and W's L hands and release M's L and W's R, then M XIB of R on L and steps side on R (as W XIB of L on R and steps side on L), end FACING pos M's R and W's L hands joined; (Wrap); with M's R and W's L hands joined about waist height, change sides XLOD, passing R shoulders, M steps L, R and turns 1/4 R (as W steps R, L, turns 1/4 L to face LOD) join free hands M's L and W's R, then couple wheel half around R face, M walks fwd L, R (W backs R, L) to face RLOD; release M's L, W's R as M walks L, R, L, R, RLOD (W unwraps with 3/4 R face turn to assume CLOSED pos, M's back twd wall);

21-24 Dip, —, Pivot, 2; Step, Dip, Turn, Touch; Banjo Around, 2, 3, 4; Twirl, 2, 3, 4;

In closed pos, dip bwd twd wall on L and hold 1 ct, then half pivot L twd LOD R, L; step side on R (RLOD) turning to face RLOD in SIDECAR pos and dip fwd on L, then step back on R turning to BANJO pos and touch L; (W steps side on L, turns R to SIDECAR and dips back on R, steps fwd on L, turns to banjo and touches R in banjo pos) M faces LOD; walks around, 2, 3, 4; Twirl, 2, 3, 4 to SEMI-CLOSED pos facing LOD;

25-32 Repeat actions of meas 1-8, Part A

33-40 Repeat actions of meas 17-24, Part B

41-48 Repeat actions of meas 1-8, Part A, ending in closed pos, M's back to COH.

49-52 Tag: Dip, Touch, Recover, Touch; Vine, 2, 3, 4; Pivot, 2, Twirl, 2; Bow and Curtsy; Repeat action of meas 17, do four step grapevine along LOD; do one full pivot in two steps L, R, twirl, 2; bow and curtsy.

Sequence: A, A, B, A, B, A, Ending

STYLING PRACTICE

I LOVE YOU TRULY

By Louis and Lela Leon, Bakersfield, California

Record: SIO X 3116 A

Position: Closed, M facing LOD

Footwork: Opposite, directions for M

Meas. INTRODUCTION

Standard acknowledgement on a slight diag and coming into closed pos for dance.

DANCE

1-4 Waltz Fwd, 2, Close; Pivot, 2, Open; Fwd Waltz, 2, Close; Waltz, 2, Close;

In closed pos, waltz fwd in LOD, maneuvering slightly twd wall on ct 3; stepping R sharply between partner's feet, both

pivot in place a full turn coming into HALF OPEN POS facing LOD by releasing M's L, W's R; waltz fwd in LOD; waltz fwd in LOD as W maneuvers to CLOSED POS.

5-8 Waltz Turn L, 2, Close; Waltz L, 2, Step Thru; Vine, 2, 3; Twirl, 2, 3;

Two L face turning waltzes along LOD but both stepping thru (M's R, W's L) on ct 6 bringing partners into LOOSE CLOSED POS, M's back to COH; grapevine along LOD by stepping side L, XIB R, side L; twirl W R face under M's raised L and her R arms, as M waltzes fwd, L, R, close, ending in CLOSED POS facing LOD.

9-16 REPEAT action of meas. 1-8

17-20 Waltz Fwd, 2, Close; Waltz Fwd, (Wrap), 2, Close; Waltz Bwd, 2, Close; Waltz Bwd, 2, Dip;

In closed pos, waltz fwd in LOD; M continues fwd as W turns 1/2 L face under M's raised L and her R hands coming into WRAP-UP POS L hand on top and still facing LOD; waltz bwd in RLOD two meas dipping slightly bwd on R at very end of meas 20.

21-24 Rock Fwd; Bwd, Fwd; Twinkle LOD, 2, Close (Turn); Twinkle RLOD, 2, Close (Turn); Twirl, Two, Three;

Still in wrap-up pos and with a quick rocking motion, rock fwd L, bwd R, fwd L; retaining leading hands (M's L, W's R) and releasing trailing hands, twinkle fwd in LOD by stepping fwd with inside (R) ft, fwd L, close R to L pivoting on L (R face) twd partner to face RLOD; twinkle twd RLOD; M waltzes almost in place coming into BUTTERFLY POS facing diag twd wall and LOD (W turns 1/2 R face under M's raised L and her R arm to end facing partner diag to COH and RLOD).

25-28 Waltz Out (Fwd), 2, Close; Waltz In, 2, Close; Twirl R, 2, 3; Twirl L, 2, 3;

Facing partners directly (not banjo or sidecar) waltz fwd diag twd wall; turn 1/4 L and waltz fwd diag twd COH; M gives strong R hand lead to W as he waltzes fwd compensating for her R face twirl under his raised L & her R arm; (Change hands), as M waltzes bwd in RLOD W twirls L under his raised R and her L arm, end in BUTTERFLY POS, M facing LOD.

29-32 Waltz Out (Bwd), 2, Close; Waltz In, 2, Close; Waltz Around, 2, 3; 4, 5, 6;

Turning slightly, waltz bwd diag twd wall and RLOD; turn 1/2 R and waltz bwd diag twd COH and RLOD; starting L, man waltzes around W one full turn CCW in six counts to end in CLOSED POS facing LOD (W turns under M's raised L and her R arm, taking two waltz steps in place turning one full turn CW to end in CLOSED POS facing M).

Ending: On third time thru, partners turn only 3/4 on meas 32, separate and Bow & Curtsy.

SQUARE THRU TIME

By Dr. Myron Redd, Marceline, Mo.

One and three forward up back with you
Forward again half square thru
Face the sides square thru you're doin' fine
Pull on by and make a line
Bend the line
Forward eight and back with you
Square thru go right and left and right you do
Left to the next and pull on thru
Those in the middle right and left thru
Outside couples California twirl
Forward eight and back to the world
Forward again, double pass thru
Outside couples California twirl
With the lady in front allemande left.

TRIPPER #2

By Del Coolman, Flint, Michigan

One and three right and left thru
Two and four right and left thru
One and three right and left thru
Two and four ladies chain
One and three ladies chain
Two and four forward and back
Forward again swing your opposite
Face the heads right and left thru
Allemande left.

CONTRA CORNER

SACKETT'S HARBOR

Traditional Contra Dance

Record: Lloyd Shaw 175/176 called by
Don Armstrong 1, 4, etc—every third couple—
active, but NOT crossed over.
Forward six, and back (8 counts)
Circle left around, three-quarters around (8)
Active couples go down these lines (8)
Turn, Come back — cast off (8)
Turn contra corners: partner right, right opposite
left, partner right, left opposite left
(16 counts)
With the music, forward six and back (8)
Circle right (8)

SPECIAL NOTE: There is a CORRECTION necessary on DUMBARTON DRUMS as it appeared in Dec. "Contra Corner." One 8-count line is missing. Should be as follows:

— — — —, **Everybody forward & back,**
This first line is used only once as
dance starts
— — — —, **Right couple in front, sashay over,**
— — — —, **With the music forward and back,**
— — — —, **Right couple in front, sashay back,**
— — — —, **With opposite couple, right hand star,**
— — — —, — — **Left hand back,**
— — — —, **Back to place then forward and back,**
— — — —, **Arch to the head, dive to the foot,**
— — — **Bow, — — forward and back.**

Repeat from * only — do NOT repeat
first line

SINGLE DECKER

By Milton Lease, Palm Springs, Calif.

Two and four do a right and left thru
Turn your girl, chain her too
Side ladies chain to the right
Keep this girl, hold her tight
One and three, it's up to you
Box the gnat across from you
Then square thru, just like that
Three hands around then U turn back
Then do sa do, go all the way around
To an ocean wave when you come down
Rock forward and back, then shuffle the deck
Ladies in the lead, Dixie chain
Ladies turn left, men go right
Around just one to a line of four
Go forward and back, then bend the line
All pass thru, keep in time
All turn left, two by two
Promenade the girl on the right of you
Then all four couples shuffle the deck
Single file, circle the land
Men turn back, left allemande.

WHEEL AND SNORT

By Bob Kent, Warwick, R.I.

Head ladies chain across
Turn the gals, don't get lost
Join hands, circle left
Keep it going around the set
First ole couple rip and snort
Down the center, cut 'em short
Break at the arch and form two lines
It's eight to the middle, back in time
Forward again and box the gnat
Do a right and left thru, the other way back
Turn a little gal on toe and heel
Pass on thru, wheel and deal
Those who can, do a right and left thru
Turn on around and pass thru
Circle four with the outside four
Once around, then no more
Inside couples rip and snort to a line of four
Forward eight and back once more
Forward again, box the gnat
Do a right and left thru, the other way back
Turn your girl on toe and heel
Pass on thru and wheel and deal
Those who can, do a right and left thru
**Turn on around and pass thru
Do a right and left thru with the outside two
Two ladies chain, that's what you do
The same two couples square thru
Three-quarters round with a right, left, and
right on by, allemande left

or

**Turn on around, do a Dixie Chain
Ladies chain on with the outside two
Now turn on around and square thru
It's five hands around, with a
Right, left, right, left, and a right on by,
left allemande.

BASIC 25 DRILLS

HERE ARE WORKSHOP DRILLS written by Gordon Blaum for the Single Wheel which is listed as part of Basic 25 (see pages 13 and 52 of this issue).

Heads to the right and circle four
Head gents break to a line of four
Forward eight and back with you
Forward again and pass thru
Single wheel, then Dixie chain
Lady go left, gent go right, allemande left . . .

Heads go forward up and back with you
Forward again and pass thru
Single wheel then Dixie chain
Lady go left, gents right around one
Stand four in line we'll have some fun
Ends box the gnat, face the middle
Pass thru then single wheel, Dixie chain
Lady go left, gents right around one
Stand four in line don't be late
Now join hands and circle eight, that's what
you do
Those who can, a right and left thru
The other four do a right sashay
Allemande left . . .

Promenade and don't slow down, heads wheel
around

Pass thru then single wheel, Dixie chain
On to the next two ladies chain
Pass thru then single wheel, Dixie chain
On to the next two ladies chain
Pass thru then single wheel, Dixie chain
On to the next two ladies chain
Pass thru then single wheel, Dixie chain
On to the next two ladies chain
Pass thru then single wheel, Dixie chain
Lady go left, gent right, look out corner
Allemande left.

First and third pass thru and single wheel
Dixie chain, lady left, gent right around one
U turn back half square thru the outside two
Gents turn back and follow that girl, side go right
Dixie chain then two ladies chain
Box the gnat across from you
Face those two, half square thru
Gents turn back and follow that girl, sides go
right
Dixie chain then two ladies chain
Box the gnat across from you
Face those two, allemande left . . .

PROMENADE BREAKS WITH DIXIE TWIRL

By Fred Bailey, North Las Vegas, Nevada
Two and four you wheel around
Square right thru those you found
Three-quarters round 'til you face out
The lines go out and back I shout
Arch in the middle and Dixie twirl
Cross trail thru across the land
Guess who? Left allemande . . .

CHAIN GANG

By Bill Roundtree, Wilton Manors, Florida
Heads star thru — inside four pass thru
Then eight chain thru all the way over and back
Inside four California twirl and then
Pass thru don't just stand
Allemande left with your left hand!

BLACKOUT

By Bob McDaniel, Topeka, Kansas
First and third stand back to back
Separate, go around the track
Half way round, here's what we'll do
Box the gnat when you meet your Sue
Then face to the middle go right and left thru
Turn 'em around and square thru
Count four hands and pull on thru
Go around the outside, pass by two
Stand four in line, here's what we'll do
Go forward eight, back on out
Arch in the middle, ends turn out
Go around just one, hear me shout
Head down the middle, cross trail thru
Round one to the middle and square thru
Count four hands and man alive
Count one more and make it five
Find the corner, left allemande
Partner go right and left grand.

CHASE THE RABBIT VARIATION

By Hoppy Hopkins, Wilmington, Calif.
One and three do a right and left thru
Turn your girl then pass thru
Both turn right around one
Go into the middle for a Dixie chain
Chase the rabbit, chase the squirrel
Chase that pretty girl around the world
Gals to the middle for a do sa do
Chase the 'possum, chase that coon
Chase that man go round the moon
Now circle four with the sides you know
One full turn then do si do
Now circle half don't you blunder
Inside arch, outside under
Two ladies chain in the middle you do
Turn on around, half square thru
Both turn right around one
Come into the middle for a Dixie chain
Chase the rabbit, chase the squirrel, etc.
Then circle four and around you go
One full turn then do si do
Now circle half don't you blunder
Inside arch, outside under
Two ladies chain in the middle you do
Turn on around, half square thru
Both turn right around one
Come into the middle for a Dixie chain
Chase the rabbit, chase the squirrel, etc.
Then circle four and around you go
One full turn then do si do
Now circle half and don't blunder
Inside arch, outside under
Two ladies chain in the middle of town
Then square thru three-quarters round
Allemande left.

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PUBLIC ADDRESS SYSTEM REPAIRS AND MAINTENANCE — expense of repairs and maintenance is allowable (tubes, etc.)

ADVERTISING AND PROMOTION — any advertising, circulars, posters, or other promotional expense you may incur to help your calling activities is fully allowable.

POSTAGE AND PRINTING—such as mailing postcards or letters, printing advertising material, letterheads, envelopes, mimeographing, etc., are deductible.

OFFICE SUPPLIES — such as typewriter ribbons, pencils, erasers, clips, etc., may be deducted if used in calling activities.

SALARIES—to musicians (if you hire them) assistants, office help, custodians, etc., are all deductible.

TRAVEL EXPENSES—to conventions, festivals, summer camps, etc., are all allowable items of expense if actually incurred to further your career or help produce income.

LEGAL AND ACCOUNTING SERVICES — deductible if in connection with your calling career.

DUES and SUBSCRIPTIONS — dues to callers or other dance associations and subscriptions to all dance magazines are allowable items of expense.

LIABILITY INSURANCE — is deductible but only to extent it applies to coverage of your calling activities.

COACHING OR TUITION FEES — if you take a special course connected with your calling or teaching activities, cost is allowable.

FOOD, DRINKS, "COURSE-END" DANCES — if you pay for food and/or refreshments at your dances or classes, the cost of same is deductible. If you throw free dances at the end of your classes, costs are allowable.

ENTERTAINMENT — is a delicate subject and often draws close examination. If you entertain clubs or class members or officers at your home or elsewhere, cost is allowable. If you pick up check of dancer at an after-dance snack session, you may deduct cost of your

own food and that of your guest. If you pick up your own check only, your own food is not deductible. In general, the expenses of feeding or entertaining people who pay money to attend your classes or dances, or for others where the object is to advance your career in calling, are deductible.

You may NOT deduct the value of your services when given free to a benefit dance or jamboree, unless you enter a like sum as income — in which case, one equalizes the other and nothing is gained.

The fees paid for child care (baby sitters) by callers come under the special rules governing such expenses and, in most cases, it is not worth while to try to deduct such expenses.

Deductions for business gifts are examined carefully in case of an audit but, generally speaking, the costs of the gifts in merchandise or cash given to dancers, club officers and custodians are deductible so long as the total is not large.

Almost everyone is liable to have a tax audit made during his lifetime and, if inadequate or inaccurate records are kept, the audit is almost certain to be a thorough one and almost always uncovers unreported fees paid in cash. Revenue agents are very keen and have ways of uncovering undeclared income. In case of doubt, the Internal Revenue Service can make an assessment or file a lien against you for taxes undeclared income *they* estimate what you have not reported, then it is up to you to prove that you *didn't* earn such income — something quite difficult to do sometimes.

By keeping accurate records and knowing what can be charged off as legal expense, it is probable that the average caller that works his calling as a "side-line" can show a loss for the purpose of tax return. Professional, or full-time callers should keep books and make returns in the same way any other professional man does — as doctors, attorneys, etc.

The use of a competent tax accountant is urged if your income and/or expenses are large enough and complex enough to warrant such help. To obtain the answers to minor questions, simply call the nearest office of Internal Revenue Service for explanation. In addition, you should carefully read the instructions that accompany your tax forms each year, and there are many books and pamphlets published on the subject of income tax, of course.

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Write — Bob & Marj Fease (We're square dancers too)

(Letters continued from page 6)

never will become popular but quite a few of our friends who are not as enthusiastic as we are, think that if there were not so many to learn that round dancing would become more popular. Perhaps there is no way to combat this condition or perhaps we are in a minority but I thought you might like to hear about our feelings.

Roland Wenk

Elmhurst, Ill.

Dear Editor:

We have found your uses of basics most helpful and also the survey of the national picture of square dancing. We also want to thank you for acknowledging Jim Pearson of St. Petersburg as Caller of the Month in a recent issue. We believe he has added much to the square dance picture here . . . We dancers should be grateful to people like the Pearsons who thru their efforts have made their area advance with the rest of the country.

Shirley Cline

St. Petersburg, Fla.

Dear Editor:

... We want to thank you for your many ideas as most of our greatest successes started from ideas mentioned in Sets in Order. We have a bulletin board at our dances and the newest edition of the magazine is the center of the display . . .

Marge Wydra

Idaho Falls, Ida.

Dear Editor:

... I attended the 6th Atlantic Square Dance Convention in mid-October at Atlantic City. I had a good time as usual. I attended the 5th last October in Toronto . . . and I had a good

FEASE'S SHADY REST LODGE

PRESENTS

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time in Iowa. I plan to make a few more Convention as I may be old some day and cannot go. I want to be active in square dancing when I reach 80 years — three years off . . .

Curley LeFevre
Shreveport, La.

Dear Editor:

. . . Square dancing is really thriving in the Alberni Valley and most of the keen types read your magazine. Needless to say, everyone is thrilled to death to see something from the Alberni Valley in Sets in Order . . . A few months back you picked a Gem from our Square Your Sets Bulletin entitled Square Dancing is Fun . . .

Alec N. Gilfillan
Port Alberni, B.C., Canada

Dear Editor:

My husband, a G.E. engineer, was transferred to Lamparas General Electric de Mexico, here, a few months ago, and we and our five children will be making our home in Monterrey for the next three years, at least, and perhaps for a longer time. Some good square dancing friends have kindly sent on to us our Sets in Order from Illinois.

We were pleasantly surprised to find one square of square dancers here, due mainly to the efforts of John and Bettie Meador, who moved here from Illinois a year ago. After square dancing regularly for five years, we were happy to join this small, but enthusiastic group and dance with them every Friday night. We now number two couples over two sets and have a name, Saddle Mountain Squares. We are a Mexican-American group. We meet at the American School, here in Colonia del Valle — either on the patio, with a perfect view of Saddle Mountain or in the All-Purpose Room, when the cold breezes blow from the Sierra

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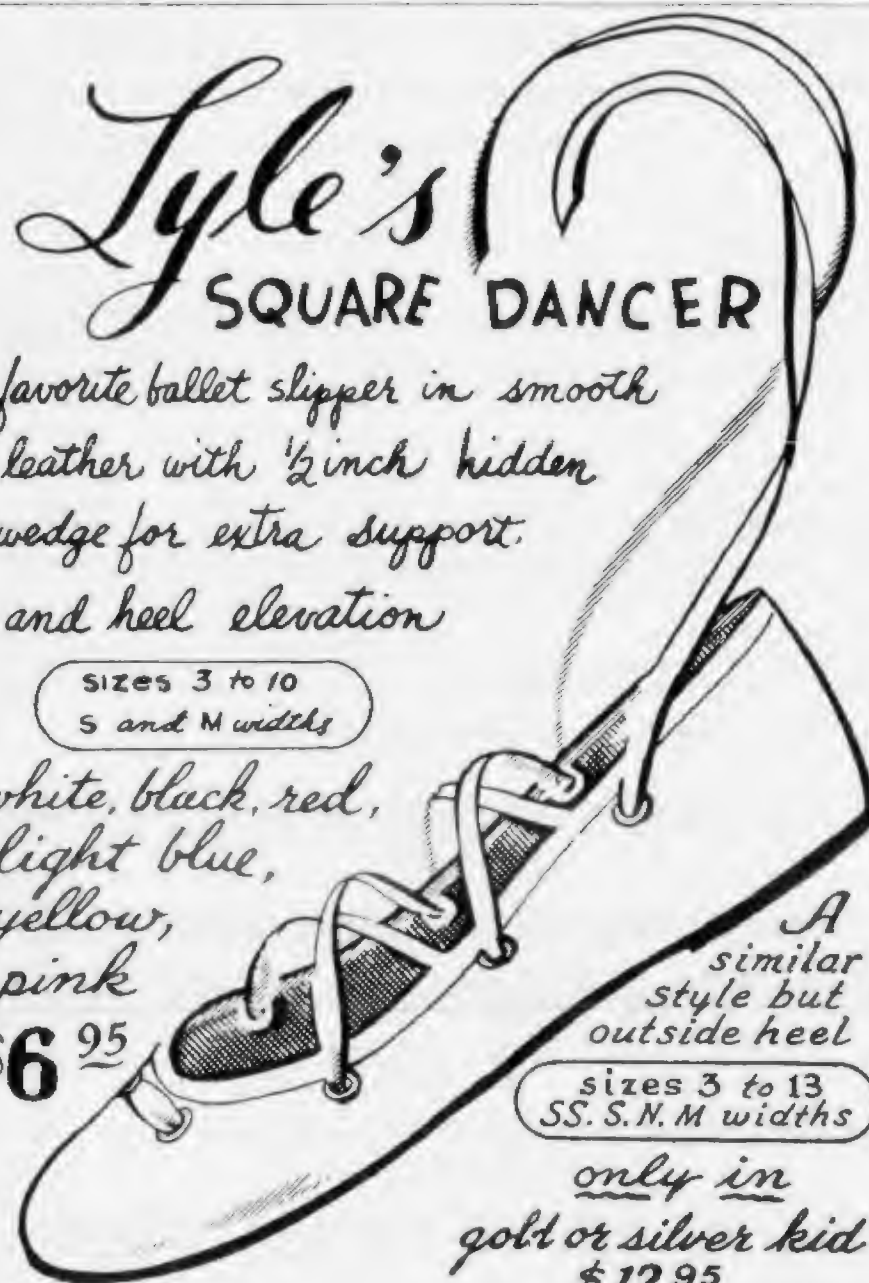
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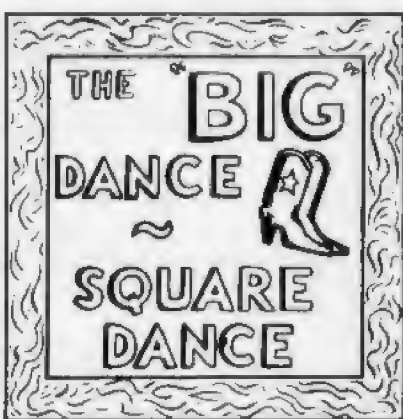
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Madres as they do at this time of year. We dance to records and Arthur and I have been using the Style Series in SIO, to teach new dancers . . .

Mrs. Arthur J. Batey

Monterrey, Nuevo Leon, Mexico

Dear Editor:

. . . In planning a (dance) program, especially for dancers I know, I try to arrive at a program that has a good balance between old favorites with variations, current popular dances and just a touch of challenge. For most singing calls, I have two or three figures that I can use. I do this especially for singing calls that have exceptionally good music and by so doing, I can preserve the music without "wearing out" the dance.

The dancers love this also because, for instance, when they hear the music of Silver Dollar, they cannot anticipate because they do not know which figure or combination I will use. I use essentially the same technique for all clubs and dances I call, to the desires and capabilities of the majority, not to whims of the minority . . .

Ernie Felsted

Bettendorf, Iowa

Dear Editor:

Because of the interesting and informative content, your publication's arrival is anxiously anticipated each month by square dancers of the Nordsee Hoedowners. Our club was founded in early 1957 and is by far the oldest club in Northern Germany . . .

B. F. Summerlin

Bremerhaven, Germany

Dear Editor:

Reference the Drill Material utilizing the basic steps as outlined by SIO previously, keep

them coming, all the way to number 30. They are generally very good.

However I must take exception when your material mutilates a basic figure — July issue, Arkansas Traveler Variations . . . "Partner left like a left allemande; the wrong way round a *right* and *left* grand; *left* and *right* go round the ring; meet your *partner a left hand swing*."

This falls into the "ladies chain to a left allemande" category and I most definitely disagree and would never teach beginners anything like this (much less would I call it to more experienced dancers).

Oscar J. Nelson
East Hampton, N.Y.

Dear Editor:

. . . As a caller and teacher, I would like to add my small(?) voice to the many that praise Sets in Order, especially the Walkthru and Workshop sections. Keep up the fine work.

Clarence Hash
Jeffersonville, Ind.

Dear Editor:

. . . I started a club just north of Kansas City . . . named the Park Hill Billies and we have

been meeting since 1955 . . . I wrote a song for our club about three years ago to the tune of Bicycle Built for Two:

Park Hill Bill-ies
That's the place to go
We like to square dance
Crosstrail and Do-Sa-Do
Beautiful ladies in whirling skirts
Handsome men in western shirts
We're all as one
We dance for fun
It's Saturday night, let's go!

Arlis Hoff
Kansas City, Mo.

WINNERS ON PREMIUM PLAN

We are pleased to announce more winners on the Sets in Order Premium Plan of taking subscriptions. The latest are these: Mrs. Glenn Lapham, Omaha, Nebr. — 50-cup Percolator; Mrs. Vesta Zajicek, Fairwood Squares, Berea, O. — 50-cup Percolator; Marie Armstrong, Port Richey, Fla. — 50-cup Percolator; Betty Kennedy, Sunshine Squares, St. Petersburg, Fla. — Electric Grill; Clem Marcoe, Do Paso

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lator; Rosalie Hoskins, Corpus Christi, Texas —
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CLUB NAMES

Sometimes a newly-born club casts about
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Swinging Gates; Odds 'n' Ends; Jacks 'n' Jills;
Shuffles & Ruffles; Sassy Steppers; Dots & Dons;
Rockin' Squares.

ANOTHER CALLER'S ASSOCIATION

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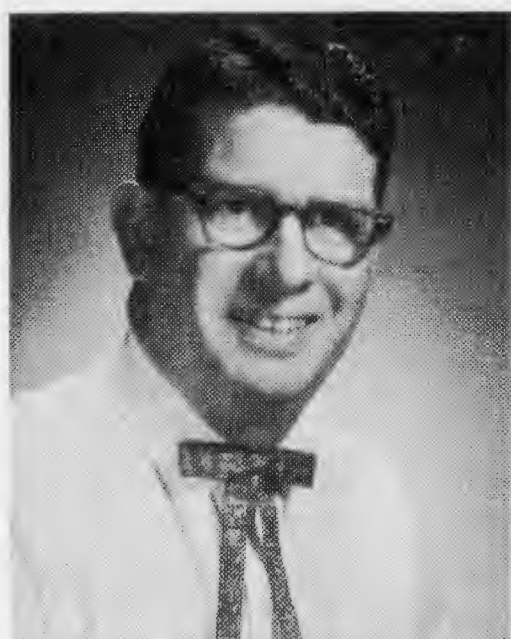


Photo by Tsin Van

Angus McMorran, Ottawa, Ont., Canada

IT MAY BE that basics were fewer in 1950 but the fascination of square dancing was just as strong when Angus McMorran had his first taste of it in Ottawa during that year. His teacher was Louella Barrigan who taught without benefit of P.A. at the Civic Recreation Organization Teachers' College. Angus and his wife Catherine belonged to a small group pioneering western style square dancing in the area and danced to records in somebody's living room.

In 1954 dancing in Ottawa was spark-plugged by the coming to town of Art Wilson and Decko Deck, real live callers. It shot off in all directions and the McMorrans were active in clubs and associations from the start. The Ottawa Valley Square Dance Association was formed, with Angus as its first president. The next year Angus tried calling and, coached by Decko, took on the instruction of the Haylofters Club.

This led to more instruction groups, more calling and sessions at several square dance camps. Angus took an active part in the last four Atlantic Square Dance Conventions and

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helped organize four of the popular Sash-Shayer Pow Wows in Muskoka.

Angus and Catherine have included round dancing in their program now, but never, he thinks, will it be to the exclusion of squares which he feels present a wider appeal as a group recreational activity. Angus writes a column called Square Dance Notebook when he can find time off from dancing, teaching and calling five nights a week and working five days a week for the Dominion Bureau of Statistics.

NEW PUBLICATION IN DETROIT

Another new regional square dance publication has entered the lists in the form of Michigan Square Dance News, published by Scott Colburn in Detroit. Henry T. Morris is the Managing Editor and if the following issues measure up to the first one in November, 1960, they will be excellent indeed. The format is professional, Detroit and out-state news is printed, plus current square and round dances. Neat and succinct advertising is well-presented in this magazine's pages.

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Info: ANGUS McMORRAN, 90 Ruskin, Ottawa, Ont., Canada

ROUND SURVEY RESULTS

The Sets in Order periodic survey on up-and-coming round dances shows the following results in its latest cross-country tally: For Square Dancers: (1) Lady Be Good, (2) Till We Waltz, (3) Sweet Georgia Brown and, tied for (4) It's True and the perennial Silk and Satin. For Round Dancers, out in front is (1) Till Tomorrow, with (2) Kon Tiki and (3) Goodnight Two-Step.

As for favorites around the country, in December the No. N.J. Square Dance Assn. chose



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In January the RDTA of No. Calif. chose Lady Be Good; the RDTA of So. Calif., Silk and Satin for Square Dancers, Some Day for Round Dancers.

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Jerry and Midge Washburn — Mexico, Mo

THE WASHBURNS — Jerry and Midge — are an energetic pair, seeming constantly to be “in orbit,” teaching round dances or going square dancing. Midge’s interest in the latter began in 1928 in rural Missouri, where she was a country school teacher. In 1949 this interest was revived when the local PTA went in for square dancing. Jerry agreed to go along “just for the looks of things,” and they were off!

Both Jerry and Midge do the round dance teaching, into which they were drafted in 1954, altho’ Jerry’s job as a pharmacist precludes his devoting as much time to the activity as he would like. This leaves the emphasis on Midge, who loves it and is well-fitted for it because of her teaching background.

Being ardent dancers themselves, the Washburns budget a special bank account labeled “Fun Fund,” wherein they set aside funds to whisk them to square dance camps, etc. The first expenditure from the fund took them to Asilomar. They have also attended Dance-A-Cade, the Shaw and Smith Institutes and Kirkwood Lodge.

They have themselves been on the staffs at Kirkwood and at Kansas, Oklahoma and Missouri Festivals. They were Chairmen of the 1960 Missouri Round Dance Festival.

They are members of the St. Louis Callers’ Guild; the Greater St. Louis Federation, where Jerry has served on the board for two years; Missouri Round Dance Assn.; Kansas Round Dance Assn.; St. Louis Council of Round Dance Leaders.

The Washburns feel strongly that square and round dancing belong together and that the prerequisite for a healthy, successful union of the two is wise planning and careful consideration for the needs of the participating group, to assure happy dancers.

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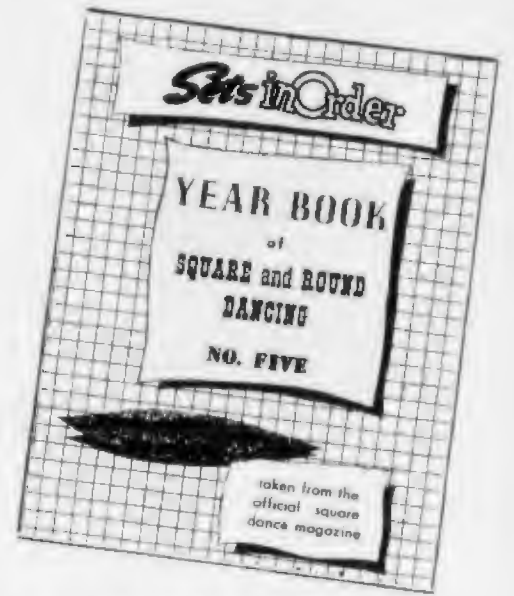
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"If you know someone who needs a more worthwhile 'direction', why not invite them to become square dancers? The fun, exercise, fellowship, enjoyment and relaxation afforded by square dancing from daily tensions, must not be underestimated! You can't do your non-dancing friends a greater favor, than to start them square dancing! . . ."



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(Continued from page 24)

Buffalo skimmers were apt to be a tough, primitive, intransigent lot with small regard in the wilderness for the laws Man set up back in the confines of civilization. It's small wonder that Old Crego in the song turned up missing when the boys got back home.

The only record I have is an out-of-print record made right after the war on the now defunct Stinson label with the lusty voice and vigorous delivery of Bill Bender. The song appears in "American Ballads and Folk Songs,"

by Lomax (Macmillan), and "The American Song Bag," by Carl Sandburg (Harcourt-Brace), and other Lomax collections.

THE BUFFALO SKINNERS

Well, me being out of employment to Crego

I did say,

"This going out on the buffalo range depends upon the pay,

But if you'll pay good wages, give transportation too,

Then I think that I will go with you to the range of the buffalo."

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But if you should grow homesick and come
back to Jacksboro,
I won't pay transportation from the range
of the buffalo."

Our diet it was buffalo hump and Iron Wedge
Bread,
And all we had to sleep on was a buffalo
for a bed.
The fleas and graybacks worked on us,
oh boys it was not slow,
I say there's no worse hell on earth
than the range of the buffalo.

Our hearts were cased with buffalo hocks,
our souls were cased with steel,
The hardships of that summer would nearly
make us reel;

While skinning the durned old stinkers
our lives they had no show,
For Indians waited to pick us off on the
hills of Mexico.

Now the season was near over, and old Crego
he did say
The crowd had been extravagant, was in debt
to him that day.
We coaxed him and we begged him,
but still it was no go.
We left old Crego's bones to bleach on the
range of the buffalo.

It's now we've crossed Pease River,
and homeward we are bound;
No more out in that country we ever
shall be found.
Go home to wives and sweethearts tell others
not to go.
For God's forsaken the buffalo range
and the durned old buffalo.

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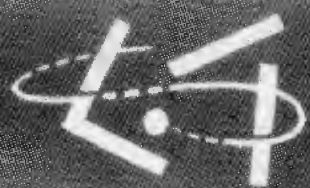
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65c EACH



FOR THOSE WHO HAVE ENJOYED the Wheel and Deal movement (S.I.O. Sept., '60) here is a movement that can be considered part of that basic.

SINGLE WHEEL

By Gordon Blaum, Miami, Florida

Executed by one or more couples in any one of a number of different starting positions. The person on the right makes a left face U-turn back while the person on the left takes a step forward, then makes a right face U-turn back to fall in behind in single file.



One couple standing alone at home position could do a Single Wheel and end facing out, in single file. Also, one couple standing alone could move across the set then do a Single Wheel to reverse direction and end in single file. Two facing couples in the example shown here (1) can pass thru (2) and do a Single Wheel with each girl turning left and each man turning right (3) so that they move into a single line (4) facing the center and ready for a Dixie Chain (5).



Let's weigh the Single Wheel against our measuring stick — the definition of a basic — and see how it holds up: *Is it a necessary movement with a short, clear call that cannot otherwise be given "descriptively" in the time needed?* If in truth any new movements might be considered "necessary" this might well fit into that category. To move from a couple position into single file and reverse direction in the process presents innumerable possibilities. *Could the call be confused with the sound of other calls?* Commands like *single file* and *single elbow* come under different circumstances and there seems to be little chance for confusion. *Could the movement be called just as well with existing basics?* Hardly. *Is it smooth-flowing and does it lend itself to rapid teaching?* From early workshop experiments it would appear so. However, the most important consideration, *the test of time*, will prove whether this or any movement can make the grade from the experimental testing lab to regular usage at the average club dance. Because of the acceptance of Wheel and Deal and because it is felt that the Single Wheel is a variation of that movement, you will find it as an accepted basic in the 1961 revision. Please see page 13 of this issue.

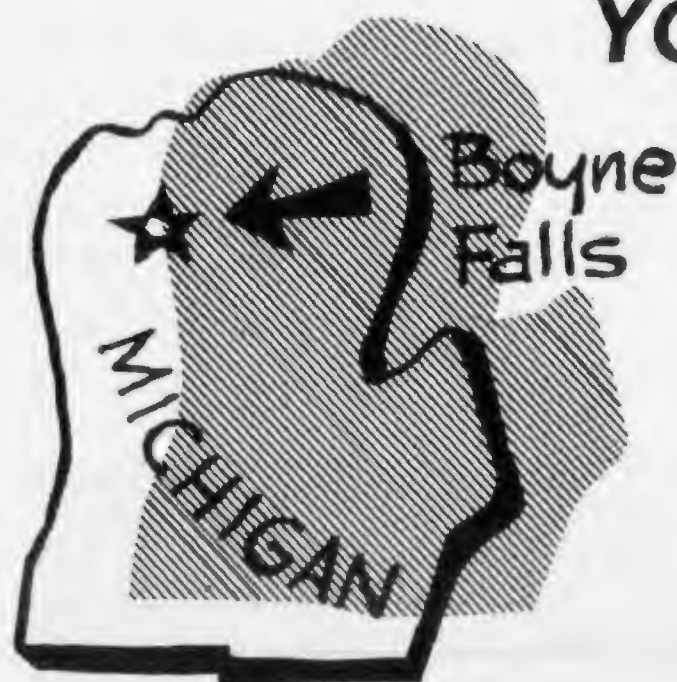


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(No-Name-News, Ark. Travelers' Club)

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(Rudy Rudolph in Westernaires Club News, Wichita, Kans.)

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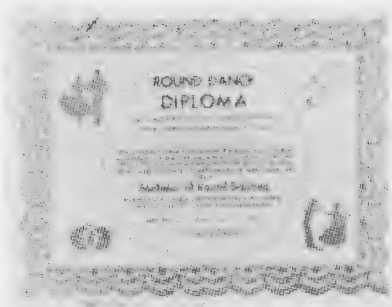
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HOW THE "NATIONAL" CAME TO DETROIT

There is usually an interesting story behind any effort to bring a group of people together for a convention. The case of the 10th National Square Dance Convention is no exception. Actually the original thought regarding a Detroit Square Dance Convention was broached all of seven years ago in 1954 at the National Convention in Dallas, Texas. The idea was abandoned because of lack of adequate facilities in the Michigan city. However, there were facilities being planned with a tentative completion date between 1960-1962.

When, in 1958, the Detroit Convention Bureau advised that such a convention might now become a reality with the availability of the new facilities at a definite date, the Michigan Square Dance Leaders' Assn, formed a small committee of seven persons to meet with representatives of the Detroit Recreation Commission. These people included Carl Bloch, Harold Erickson, Chuck Kopta, Betty Lloyd and Orie Rowland.

After the co-operation of the Recreation Department was assured, the next step was to obtain a list of interested dance groups thru

the Leaders' Assn. From these contacts an idea of the backing which might be expected of the various clubs was obtained. A tentative booking at Cobo Hall was made, and none too soon, even so early.

The first informal meeting of a temporary Planning Committee was held on November 9, 1958. At this time a council was formed to submit a bid for the 1961 Convention. The first formal organizational meeting was held January 25, 1959. Here the Michigan Council of Square Dance Clubs was formed and an Executive Committee selected. The first order of business was the decision to submit the formal bid for 1961.

At the next meeting members of the Executive Committee were announced as Harold Erickson, President; Carl Bloch and Conrad Dahl, Vice-President; Ruth Jacques, Rec. Secy.; Betty Lloyd, Corres. Secy. and Bernard Smith, Treasurer. Harold and Lota Erickson were announced as General Chairmen of the forthcoming Convention, if the bid were accepted.

In view of the competition always present for future convention sites, it was important that an outstanding presentation of Detroit's bid be made. Chuck Kopta, as Bid Chairman and a large delegation of Detroit dancers were in Denver for the 1959 Convention there, to back up the bidding.

More on this subject will be reported later. Meanwhile, send for your application so you can be present at the grand finale, to be staged in Detroit, Michigan, June 29-July 1, 1961. For applications and information write Box 2314, Detroit 31, Mich.

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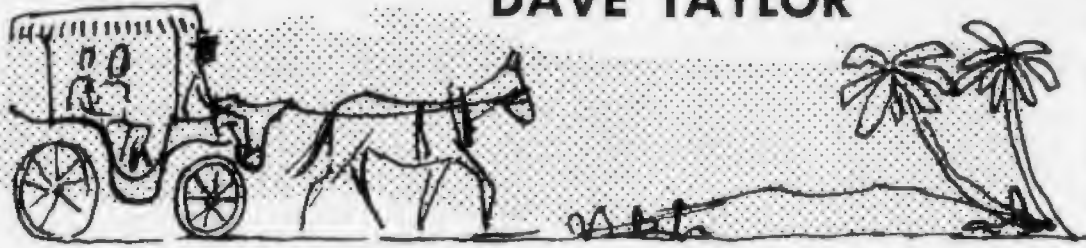
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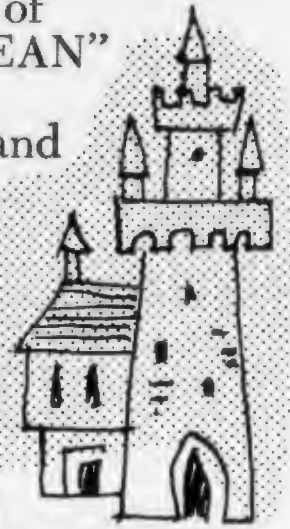


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on the antics of some of our square dancing friends and neighbors and if given half a chance, enter joyously into the spirit of the affair. However, we should stop and consider once in a while before jumping into some of these little screw-ball affairs what they may look like to outsiders.

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(Singing Call) Country Boy (Sets in Order F-105, instrumental flip with calls by Johnny LeClair) Key: C; Tempo: 128.

Although he is certainly not a newcomer in the square dance ranks, this is Johnny's first appearance on record and now that we hear him we wonder why he hasn't been recorded long before this. About the dance — the tune is a familiar, free-flowing melody in a key that should be comfortable for most. The pattern is interesting. Using the Wheel Chain (from Old Green River) and a simple route formation the dance moves steadily although it contains nothing tricky.

(Singing Call) Red, Red Robin (Top 25005 instrumental flip with calls by Chip Hendrickson) Key: Eb; Tempo: 134

A nice, simple pattern to a very familiar tune. Instrumental not flashy but is dependable with good beat and sufficient melody line. Intro is built around a regular and a reverse thar plus a weave the ring. Trickiest bit on the figure is the catch-all-eight which gets a pleasant going over. Chip (a bit reminiscent of the Al Jolson style) is effective on the called side.

(Singing Call) Swing That Baby Now (Blue Star 1563 instrumental flip with calls by Marshal Flippo) Key: Bb; Tempo: 132.

The latest by Flippo is a pattern worked out by Buford Evans. The tune Yes Sir, That's My Baby has had at least one treatment before. The one that comes to mind first was worked out several years ago by Frank Hamilton. On this current version the Star Thru becomes the focal movement of the figure. Except for a bit of clutch slipping there's nothing too tricky about the break. It does have a little terminology problem as to just who is a right hand lady. (Normally if you do a half sashay the next lady to the man's immediate right becomes his partner and would not be referred to as a right hand lady.) Instrumental is comfortable with a melody line noticeable at all times. The "with calls" side could stand a bit more separation with more emphasis on the call.

(Hoedown) Pierre / Buffalo Swing (Lore 1005) Keys: G (Pierre) Ab (Buffalo); Tempos: 132

Something else of experimental nature in hoedowns, these two are about the jiviest instrumentals we've come across. Although they may not fit the style of the average caller, they may prove to be an interesting change for some of the more daring. Emphasis seems to be on the off beat on both numbers and the band, made up of Dixieland-type instrumentalists, features some hot licks on reed instruments and a good steady drummer and banjo player. Pierre seems to be a play on Hold That Tiger while Buffalo Swing is the old Buffalo Gals with a noticeable face lifting.

NEW RELEASES

AQUA—#124 Love Letters in the Sand, caller, Ray Kerfoot, flip inst.; #125 Delaware, caller, Phil Booker, flip inst.

BLUE STAR — #1565 Call Me Up When You've Got Nothing To Do, called by Marshall Flippo, flip; #1566 Are You Lonesome Tonight?, called by Andy Andrus, flip; #1567 Redhead Gal of Mine, called by Andy Andrus, flip; #1568 Money, Marbles and Chalk, called by Larry Faught, flip.

DASH—#2524 I'll Be Sixteen Next Sunday/Up Jumped the Devil (both instrumentals).

GRENN—#14019 Remember When Waltz/Happy Two-Step; #14020 Many Tears Ago/Tico Tico (rounds).

MacGREGOR—#8725 Hoop Dee Doo Polka/Hucklebuck (rounds); #1208-LP Square Dances by Jerry Helt.

OLD TIMER—#8159 New Alabama Jubilee/New Little Girl (instrumentals).

SETS IN ORDER—#X3118 For You, round with flip side for teaching; #X3119 'Til We Meet Again, round with flip side for teaching; #F107 Frenesi, singing call with Bob Page calling, flip.

SHAW—#177/178 Spanking Jack, contra, flip called by Don Armstrong; #179/180 Dream Lake, contra, flip called by Don Armstrong.

SUNNY HILLS—#AC 163 Two Timin' Gal, called by Bub Ables, flip instrumental.

TOP—#25009 Nice Work If You Can Get It, called by Bill Peterson, flip; #25010 It Happened in Monterey, called by Don Duffin.

WESTERN JUBILEE—#568 Honey Square, called by Mike Michele, flip instrumental.

WINDSOR — #4801 Livin' High, called by Bruce Johnson, flip instrumental.



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